



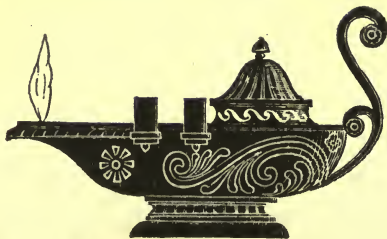
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THE WORKS  
OF  
JOHN MARSTON,

REPRINTED FROM THE ORIGINAL EDITIONS.

WITH NOTES, AND SOME ACCOUNT OF HIS  
LIFE AND WRITINGS.

BY  
J. O. HALLIWELL, F.R.S., F.S.A.

IN THREE VOLUMES.

VOL. I.



LONDON:  
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## P R E F A C E.

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**S**O few particulars have been recovered respecting the life and personal character of JOHN MARSTON, whose dramatic and satirical writings are now for the first time collected together, it would be futile to attempt to promote them to the dignity of Biography. The circumstances known, or rather conjectured, respecting this author, for nearly all of which we are indebted to Antony à Wood, may be stated in a very few words. According to the Oxford biographer, John Marston, the dramatist, was a student in Corpus Christi College, Oxford, and was admitted Bachelor of Arts on the twenty-third of February, 1592; but, adds Wood, "in what county he was born I cannot yet find, because, 1st, that he was not matriculated; 2nd, that he was not scholar of that house, or Fellow, in the admissions of both which, their counties of nativity are constantly registered." Even this statement, however, appears to be formed upon a mere conjecture originating in the identity of name, not upon the authority of trustworthy information; for he previously mentions a John Marston, "son of a father of both his names, of the

City of Coventry esquire," who "became either a commoner or a gentleman-commoner of Brasen-nose College in 1591, and in the beginning of February, 1593, he was admitted Bachelor of Arts, as the eldest son of an esquire" (Jonson, in the *Poetaster*, expressly alludes to the respectability of Marston's birth); "and soon after compleating that degree by determination, he went his way, and improved his learning in other faculties." This John Marston died in June, 1634, and was buried near his father, some time a Counsellor of the Middle Temple, in the Temple Church in London, "under the stone which hath written on it, *Oblivioni Sacrum.*" Dugdale mentions a John Marston, who was appointed Lecturer of the Middle Temple in 1592, and who was probably the "father" referred to by Wood.

It is remarked by Wood, that the person last named cannot be the dramatist, because the latter died before the publication of the collective edition of his plays in 1633; an observation which clearly shows that he was speaking somewhat at random, for that Marston was living in that year is proved by the dedication prefixed to the work by William Sheares, in which he is spoken of as being "now in his autumn and declining age," and as being "*far distant* from this place," meaning, the place of publication. This objection removed, there can be but little doubt that the John Marston who was buried in the Temple Church in 1634 was really the eminent dramatist. According to Oldys, Marston sprung probably from a family of that name settled in Aftcot (?), in Shropshire; and he married

Mary, daughter of the Rev. William Wilkes, Chaplain to James I., and Rector of St. Martin's, co. Wilts. Now Wood, in a notice of Wilkes, says that the latter "died at Barford St. Martin, in Wiltshire, of which he was rector, leaving a daughter named Mary, who was married to John Marston of the city of Coventry, gentleman; which John, dying 25 June, 1634, was buried in the church belonging to the Temple in London, near to the body of John Marston his father, sometimes a Counsellor of the Middle Temple." The John Marston in the first notice, and the son-in-law of the King's Chaplain, are thus shown to be the same person. He is also the dramatic writer, unless another link in the chain of evidence be unnecessarily regarded as a curious but possible coincidence. In Ben Jonson's *Conversations with William Drummond*, it is stated—"Marston wrott his father-in-lawes preachings, and his father-in-law his comedies;" which seems, observes Gifford, a humorous allusion to the sombre air of Marston's comedies, as contrasted with the cheerful tone of his father-in-law's discourses.

A few days before his death, afflicted with an illness so serious that he was compelled to make a mark instead of signing his name, Marston gave instructions for his Will, which was duly proved by his widow in the Prerogative Court of Canterbury on July 9th, 1634. In this document he is styled *clarke*, probably in reference to his collegiate degree. He mentions a cousin in Shropshire, which is the county, according to Oldys, whence his family originated; and other friends and relatives are named, whose

connection with him is otherwise unnoticed. A copy of the whole is here given:—

“In the name of God, Amen. I John Marston of London clarke, being sicke in bodie, but of perfect and sound mind and memorie, doe make my last Will and Testament in manner and forme followeing. Imprimis, I give and bequeath my soule into the handes of Almighty God, my Maker and Redeemer, and my bodie to be buried in Christian buryall in some convenient place where my executor hereafter named shall appointe. Item, I give and bequeath to James Coghill and James Boynton, both of Christchurch in the County of Southampton, the somme of fortie shillings apeece to be paide within sixe monthes after my decease. Item, I give and bequeath to Marie Fabian, the wiefe of William Fabian of Christchurch aforesaide, towards the educacion of hir five sonnes, the somme of twentie eighte pound of currant money of England to bee paied to hir within sixe monthes after my decease. Item, I give to the parrish church of Christchurch aforesaide the somme of five poundes, to be paide within sixe monthes next after my decease. Item, I give and bequeath to my couzin Hunt of Ashford, in the countye of Saloppe, the somme of twentie poundes to be paied within sixe moneths after my decease. Item, I give and bequeath to my cozen Griffins, daughter of . . . Kingston in the Countie of Surrey, the somme of five poundes to be paied unto hir within sixe monthes after my decease. Item, I give to Marie Collice, the daughter of my cozen, Anne Collis of Chancerie Lane,

the somme of five poundes to be paied unto hir sixe monthes after my decease. Item, I give and bequeath to my cozen Richard Marston of Newe Inne in the Countie of Middlesex, my silver bason and ewre, but my Will is that my wiefe shall have the use of it untill it shall be demaunded of hir by the said Richard, or his attorney in that behalfe lawfully deputed. Item, I give and bequeath unto George Wallie, and James Walley, sonnes of Mr. Henry Wallie, the somme of five poundes apeece to be paide to the saide Henrie for theier use within sixe monthes after my decease. Item, all the rest of my goodes and cattles, moveable and unmoveable (my debts and legacies and funeral expenses being charged) I give and bequeath to my wel-beloved wiefe Marie, whome I ordaine my sole Executrix of this my last Will and Testament. And I doe hereby renounce and make voyde all former Wills by me heretofore made. In Wittness whereof I have hereunto putt my hand and seale the seaventeenth daie of June, in the tenth yeare of the raigne of oure Sovereigne Lord Charles, &c., A.D. 1634."

According to Wood, after Marston had obtained his degrees, "he went his way, and improved his learning *in other faculties*," alluding probably to his poetical and dramatic efforts. His earliest work, as far as is at present known, is the *Scourge of Villanie*, first published in 1598, and in the following year, 1599, he is mentioned in Henslowe's *Diary* as *the new poete*:—"Lent unto Wm. Borne, the 28 of Septembr, 1599, to lend unto Mr. Mastone, the

new poete, in earneste of a booke called . . . . , the some of xxx. s." What this play was is not stated ; but the following curious undated letter, discovered by Mr. Collier in the archives of Dulwich College, may possibly relate to the same production :—

“ Mr. Hensloe, at the rose on the Bankside.

“ If you like my play of Columbus, it is verie well and you shall give me noe more then twentie poundes for it, but If nott, lett mee have it by this Bearer againe, as I knowe the kinges Men will freeilie give mee asmuch for it, and the profitts of the third daye moreover.

“ Soe I rest yours

“ JOHN MARSTON.”

It thus appears that Marston originally treated for his plays with Henslowe, and it was probably some dispute connected with the value of this drama of Columbus that caused him afterwards to write for the King's Company. The *Malcontent*, published in 1604, is expressly stated in the title-page to have been acted by the “King's Majesty's Servants.” The following is a list of the writings of Marston here reprinted :—

1. *The Scourge of Villanie*.—First printed in 1598, and reprinted in 1599, with the addition of the tenth Satire. It is thus alluded to in Jonson's *Every Man out of his Humour* :—“and how dost thou, *thou grand Scourge*, or second Untruss of the time?”

2. *Satires*.—"The Metamorphosis of Pigmalion's Image and certaine Satyres," 16mo. Lond. 1598. The first poem in this volume was republished in *Alcilia*, a very rare collection of poems, 1619 and 1628. The present work was issued under Marston's assumed name of William Kinsayder, which is also alluded to in *What You Will*, and in Hall's epigram against him. The poet *Lampatho Doria*, in the former, seems intended for Marston himself. The reason of the quarrel between Hall and Marston is unknown; but the *Satire* entitled *Reactio* (vol. iii. p. 226) is certainly levelled at the former, and in another satire he again returns to the charge. Mr. Singer is of opinion that "he was angry at being forestalled by the publication of Hall's *Satires*; he also accuses him of having caused an epigram to be pasted to the latter page of every *Pigmalion* that came to the stationers of Cambridge."

Marston's poem of *Pigmalion's Image*, "with his transform'd delight," is mentioned as part of the library of a courtesan in a rare poem, *Cranley's Amanda*, 1635; and its licentious character had, soon after its publication, occasioned an order from the prelates *Whitgift* and *Bancroft* for its suppression and destruction, a circumstance that accounts for its excessive rarity.

3. *Antonio and Mellida*.—Published at London, in 1602, 4to. A modern edition of it is given in Mr. Dilke's *Collection of Old Plays*, 1814, vol. ii.

4. *Antonio's Revenge*.—This is the second part of the

preceding drama, published also in in 1602. The following observations by Gifford, respecting the allusion to these two plays in the *Poetaster*, are too judicious to be omitted:—

“I have already observed, in opposition to the whole string of commentators, that *Crispinus* is *Marston*: if any doubts of it should remain, after what has been advanced, the lines which follow will be more than sufficient to remove them. In these, *Jonson* has accumulated many of the uncouth and barbarous terms which characterise *Marston's* poetry. The works which our author had chiefly in view, were the *Scourge of Villainie*, and the two parts of *Antonio and Mellida*. In the former of these, *Jonson* is ridiculed under the name of *Torquatus*, for his affected use of ‘new-minted words, such as *real*, *intrinsicate*, and *delphicke*,’ which are all found in his earliest comedies; so that we have here, in fact, little more than ‘the retort courteous.’ But, indeed, *Marston* deserved some reprehension. He boasts, and his boasts have been repeated by the commentators who generally take all upon trust, that he is ‘free from licentiousness of language.’ The fact is not so; he is extremely gross, and impure. This is what *Jonson* means, when he makes him ‘boldly nominate a spade a spade;’ and this too is the just object of the attack upon him, in the old play of the *Return from Parnassus* (see vol. ii. p. 303). I will not affirm that *Marston's* manner is very correctly imitated in this collection of his words and phrases; yet those who read his *Satires* cannot fail



to be struck with the arrogance, pedantry, and harshness (qualities here attempted to be caricatured) which pervade every part of them: while his dramatic works, more particularly those noticed by Jonson, are distinguished by nothing so much as a perpetual bluster, an overstrained reaching after sublimity of expression, which ends in abrupt and unintelligible starts, and bombast anomalies of language. It is but fair to add that, whatever Marston might think of the present castigation, he had the good sense to profit by it, since his latter works exhibit but few of the terms here ridiculed."

According to Ben Jonson's *Conversations with William Drummond*, "he (Jonson) had many quarrells with Marston, beat him, and took his pistol from him, wrote his *Poetaster* on him; the beginning of them were, that Marston represented him in the stage, in his youth given to venerie." Were more known of the literary history of this period, it would perhaps be found, that as there was probably more than one quarrel between these dramatists, so also was there more than one sincere reconciliation. That Marston had, at one time, a fervent admiration for Jonson, is shown by the dedication to the *Malcontent*, 1604, and by the verses prefixed to *Sejanus*, 1605,—  
 "Amicis, amici nostri dignissimi, dignissimis, Epigramma  
 d. Johannes Marstonius,"—

"Yee ready friendes, spare your unneedfull bayes;  
 This worke dispairefull Envie must even praise:

Phœbus hath voic'd it loud, through ecchoing skies,  
 Sejanus Fall shall force thy merit rise ;  
 For never English shall, or hath before,  
 Spoake fuller grac'd. He could say much, not more."

5. *The Malcontent*.—Two editions, the first containing much less matter than the second, appeared in 1604. The latter is the one here reprinted ; and an excellent critical modern edition of the play will be found in Mr. Dyce's collection of the works of Webster, who contributed some portions of the later copy. The additions were probably made in the year 1600.

6. *Eastward Hoe*.—At least three different editions of this play appeared in 1605, and the several copies of each edition frequently vary from each other, but the variations are generally of small importance. A modern text of it is given in Dodsley's *Old Plays*, vol. iv. Respecting this play, there is the following entry in *Cunningham's Revels Accounts*, *Introd.* p. 44 :—

"To Joseph Taylor for himselfe and the reste of his fellowes servauntes to the Lady Eliz. her grace upon the Councells Warraunt dated at Whitehall 21 June 1614 for presenting before his Ma<sup>ty</sup> a Comedy called Eastward Howe on the xxvth of January last past—vj<sup>li</sup>. xiijs. iiij<sup>d</sup>. and by way of his Ma<sup>ts</sup> reward lxxvj<sup>s</sup>. viij<sup>d</sup>. In all x<sup>li</sup>."

In the first impression of *Eastward Hoe*, is a passage reflecting upon the Scots, for the publication of which

the authors got into serious trouble. The story is thus related in Ben Jonson's Conversations with Drummond:—"He was dilated by Sir James Murray to the King, for writting something against the Scots, in a play Eastward Hoe, and voluntarily imprissonned himself with Chapman and Marston, who had written it amongst them. The report was, that they should then [have] had their ears cut and noses. After their delivery, he banqueted all his friends; there was Camden, Selden, and others; at the midst of the feast his old Mother dranke to him, and shew him a paper which she had (if the sentence had taken execution) to have mixed in the prisson among his drinke, which was full of lustie strong poison, and that she was no churle, she told, she minded first to have drunk of it herself." Eastward Hoe was altered by Tate in 1685, and represented at Dorset Gardens under the title of Cuckolds Haven, or an Alderman no Conjuror.

7. *The Dutch Courtezan*.—Published in 1605, 4to. It is mentioned in the Black Yeare, 1606, as "corrupting English conditions." This play "was some few years since reviv'd with success on the present stage, under the title of the Revenge, or the Match in Newgate," Langbaine's Account of the English Dramatick Poets, 1691. "Cockledemoy's cheating Mrs. Mulligrub the Vintner's Wife, of the Goblet and the Salmon, is borrow'd from an old French Book called *Les Contes du Monde*: see the same Story in English, in a Book of Novels, call'd The Palace of Pleasure, in the last Novel," *ibid*.

8. *Parasitaster*.—Two editions of this play were published in 1606, and the latter being issued as “corrected of many faults, which, by reason of the author’s absence, were let slip in the first edition.” There is a modern text of it in Mr. Dilke’s *Old Plays*, vol. ii. “The plot of Dulcimer her cozening the Duke by a pretended discovery of Tiberio’s love to her, is borrow’d from Boccace’s *Novels*, Day 3. Nov. 3. This novel is made use of as an incident in several other plays, as *Flora’s Vagaries*, *Souldiers Fortune*; and *Nymphodoro’s* humour of loving the whole sex, act iii. sc. 1, is copy’d from Ovid’s *Amor.* ii. 4,” Langbaine, *ibid.*, p. 351. It is to this comedy that Wood possibly refers, when he asserts that Marston “was in great renown for his wit and ingenuity in 1606.”

9. *Sophonisba*.—The Wonder of Women, or the Tragedie of Sophonisba, 4to. Lond. 1606. “This play is founded on history; see Livy, Dec. 3. lib. 10, Corn. Nepos in vit. Annibal, Polibius, Appian, Orosius. The English reader may read this story lively describ’d by Sir W. Rawleigh, in his *History of the World*, book the 5,” Langbaine, p. 351. The allusion to quoting authorities, &c., mentioned in the Epistle to the Reader, is said by Langbaine, p. 350, to be directed against Ben Jonson; but this opinion is justly questioned by Gifford. The play itself, however, observes the same author, “I take to be an honest general Satyr, and not (as some malicious Enemies endeavour’d to perswade the World) design’d to strike at any particular Persons.” An adaptation of the

story of Sophonisba in another tragedy was written in Dutch, and acted at Amsterdam in 1620.

10. *What You Will*.—Published in 1607, and inserted, with a modern text, in Mr. Dilke's Collection of Old Plays, vol. ii. "Francisco's zanying the person and humour of Albano is an incident in several plays, as Mr. Cowley's *Guardian*, *Albumazer*, &c., tho' I presume the design was first copy'd from Plautus his *Amphitruo*: this I take to be one of our author's best plays," Langbaine, p. 351.

11. *The Insatiate Countess*.—A tragedy, published in 1613, 1616, and 1631. Langbaine mentions an earlier edition of 1603, but no copy printed in that year has yet been discovered. It is a work of so little merit, that the memory of our author will not suffer by an attempt made by some critics to assign it to the hand of William Barkssted, whose name appears as the author in some copies of the edition of 1631. The following judicious observations upon it are extracted from a criticism by an anonymous editor:—"For the several personages in this Play, little interest is excited. The heroine is truly a disgusting wretch. Langbaine asserts that the character was intended for a covert satire upon Joan, Queen of Naples; though I believe he has 'found in Homer what was never there,' and imputed to Marston what he had not in his thoughts. Joan, 'tis true, married four husbands, and Isabella, it will be seen, has one husband and three paramours; but there the resemblance, such as it is, completely

ends. Joan, with all her vices, was a woman of talent; whilst Isabella is a mere ‘ remorseless, treacherous, lecherous, kindless ’ wanton, who spends her life in the commission of every crime, and terminates her career upon the scaffold, quibbling and cursing, an object of contempt and detestation. The remaining characters are too weakly sketched, for us to feel much interest about them. Clari-diana and Mizaldus are a couple of pitiful fools, and their wives scarcely better than two strumpets. The indecency which pervades the comic portions of the dialogue, does Marston little honour, and forms a curious commentary upon that part of the Dedication prefixed to his Six Plays published in 1633, wherein the purity of his writings is commended.”

“ It being a common custom with our author to disguise his story, and to personate real persons under feign’d characters: I am perswaded that in this Play, under the title of Isabella, the Insatiable Countess of Suevia, he meant Joane, the first Queen of Jerusalem, Naples, and Sicily: and I doubt not but the reader who will compare the Play with the History, will assent to my conjecture. Many are the writers that have related her life, as Collenuccio, Simmoneta, Villani, Montius, &c.; but I refer my English reader to Dr. Fuller’s *Prophane State*, ch. 2. That her life has been the subject not only of history, but of poetry and novels also, is manifest from this Play, and the novels of Bandello, who has related her story under the title of the *Inordinate Life of the Countess of Celant*. This novel is translated into French by

Belleforest, tom. 2, nov. 20, and possibly our author might build his Play on this foundation. The like story is related in God's Revenge against Adultery, under the name of Anne of Werdenberg, Dutchess of Ulme: see Hist. 5," Langbaine, *ibid*.

12. *City Pageant*.—This "spectacle" is preserved in manuscript in the British Museum, MS. Bibl. Reg. 18 A. xxxi, here reprinted from an edition by P. Hall.

Other pieces have incorrectly been attributed to Marston the dramatist. A sermon by one John Marston, Master of Arts, and Rector of the Parish Church of St. Mary Magdalen in Canterbury, "preached at St. Margaret's in Westminster," Feb. 6th, 1642, is unquestionably by a different author. The Elegiacall Poem on the Death of Lord Grey, Baron of Wilton, inserted in the list of his works in Lowndes' Manual, is by *Robert* Marston; and an unpublished poem, mentioned in the same work, entitled the *Newe Metamorphosis*, has equally slender claims to be considered the production of our author. It is a long rambling poem, and parts of it resemble in some degree his style; but the anonymous author expressly states that his name was derived from the French language, a condition that is inapplicable to that of Marston. Winstanley, in the *Lives of the English Poets*, 1687, p. 137, mentions "the Faithful Shepherd, a Pastoral," amongst his writings; another attribution which is equally erroneous with the others above alluded to.

The plays of Marston, with the exception of the Mal-

content and the Insatiate Countess, were collected into one volume in the year 1633 by a publisher named William Sheares, whom Wood, by a curious oversight, has metamorphosed into William Shakespeare, a mistake which was followed by more than one subsequent writer. This little volume is now rare, and copies of it differ in minute particulars, especially in the dedications. The following general Epistle Dedicatory, prefixed by the publisher, is worth reprinting, the rather as it is only occasionally found in copies of the original work:—

“TO THE RIGHT HONOURABLE, THE LADY ELIZABETH  
CARIE, VISCONTESSE FAWKLAND.

“Many opprobies and aspersions have not long since been cast upon Playes in generall, and it were requisite and expedient that they were vindicated from them; but, I referre that taske to those whose leasure is greater, and learning more transcendent. Yet, for my part, I cannot perceiue wherein they should appeare so vile and abominable, that they should bee so vehemently inveighed against. Is it because they are PLAYES? The name, it seemes, somewhat offends them; whereas, if they were styled WORKES, they might have their approbation also. I hope that I have now somewhat pacified that precise sect, by reducing all our Author’s severall Playes into one volume, and so stiled them THE WORKS OF MR. JOHN MARSTON, who was not inferiour unto any in this kinde of writing, in those dayes when these were penned; and, I am perswaded, equall unto the best poets of our times.



If the lines bee not answerable to my encomium of him, yet herein beare with him, because they were his JUVENILIA and youthfull recreations. Howsoever, hee is free from all obscene speeches, which is the chiefe cause that makes Playes to bee so odious unto most men. Hee abhorres such writers, and their workes; and hath professed himselfe an enemy to all such as stuffe their scenes with ribaldry, and lard their lines with scurrilous taunts and jests; so that, whatsoever, even in the Spring of his yeeres, hee hath presented upon the private and publike Theater, now, in his Autumne and declining age, hee need not bee ashamed of. And, were it not that hee is so farre distant from this place, hee would have beene more carefull in revising the former impressions, and more circumspect about this, then I can. In his absence, Noble Lady, I have been imboldened to present these WORKES unto your Honour's view; and the rather, because your Honour is well acquainted with the Muses. In briefe, Fame hath given out, that your Honour is the mirror of your sex, the admiration, not onely of this Iland, but of all adjacent countries and dominions, which are acquainted with your rare vertues and endowments. If your Honour shall vouchsafe to accept this Worke, I, with my Booke, am ready prest and bound to be

“Your truly devoted,

“WILLIAM SHEARES.”

Marston's wit is much commended by Wood, but one of the few specimens extant of his conversational powers in

this way will scarcely convey a favourable impression on modern readers. It is recorded in Manningham's Diary, under the date of November 21st, 1602 :—"Jo. Marstone, the last Christmas, when he daunct with Alderman Mores wives daughter, a Spaniard borne, fell into a strange commendation of hir witt and beauty. When he had done, she thought to pay him home, and told him, she *thought* he was a poet. 'Tis true, said he, for poets feigne and lye, and soe did I, when I commended your beauty, for you are exceeding foule," ap. Collier's Annals of the Stage, i. 335.

The dramas now collected together are reprinted absolutely from the early editions, which were placed in the hands of our printers, who thus had the advantage of following them without the intervention of a transcriber. They are given as nearly as possible in their original state, the only modernizations attempted consisting in the alternations of the letters *i* and *j*, and *u* and *v*, the retention of which would have answered no useful purpose, while it would have unnecessarily perplexed the modern reader.





ANTONIO AND MELLIDA.







THE PLAY CALLED  
ANTONIO AND MELLIDA.



INDUCTION.

¶ *Enter GALEATZO, PIERO, ALBERTO, ANTONIO, FOROBOSCO, BALURDO, MATZAGENTE, and FELICHE, with parts in their hands; having cloakes cast over their apparell.*

*Gal.* **G**OME, sirs, come! the musique will sounde straight for entrance. Are yee readie, are yee perfect?

*Pie.* Faith! we can say our parts; but wee are ignorant in what mould we must cast our actors.

*Alb.* Whome doe you personate?

*Pie.* Piero, Duke of Venice.

*Alb.* O! ho! then thus frame your exterior shape,  
To hautie forme of elate majestie;  
As if you held the palsey shaking head  
Of reeling chaunce, under your fortunes belt  
In strictest vassalage: growe big in thought,  
As swolne with glory of successfull armes.

*Pie.* If that be all, fear not, I'le sute it right.

Who cannot be proud, stroak up the haire, and strut?

*Alb.* Truth; such ranke custome is growne popular;  
And now the vulgar fashion strides as wide,  
And stalkes as proud upon the weakest stilts  
Of the slight'st fortunes, as if Hercules  
Or burly Atlas shouldred up their state.

*Pie.* Good; but whome act you?

*Alb.* The necessitie of the play forceth me to act two parts: Andrugio, the distressed Duke of Genoa, and Alberto, a Venetian gentleman, enamoured on the Ladie Rossaline; whose fortunes being too weake to sustaine the port of her, he prov'd alwaies desastrous in love; his worth being much underpoised by the uneven scale, that currants all things by the outwarde stamp of opinion.

*Gal.* Wel, and what dost thou play?

*Bal.* The part of all the world.

*Alb.* The part of all the world? What's that?

*Bal.* The foole. I, in good deede law now, I play Balurdo, a wealthie mountbanking burgomasco's heire of Venice.

*Alb.* Ha! ha! one whose foppish nature might seem great, only for wise men's recreation; and, like a juicelesse barke, to preserve the sap of more strenuous spirits. A servile hounde, that loves the sent of forerunning fashion, like an emptie hollow vault, still giving an echo to wit: greedily champing what any other well valued judgement had beforehand shew'd.

*Foro.* Ha! ha! ha! tolerably good; good faith, sweet wag.

*Alb.* Umh; why, tolerably good; good faith, sweet wag? Go, goe; you flatter me.

*Foro.* Right; I but dispose my speach to the habit of my part.

*Alb.* Why, what plaies he? [To Feliche.

*Feli.* The wolfe that eats into the breasts of princes; that breeds the lethargy and falling sicknesse in honour; makes justice looke asquint; and blinds the eye of merited rewarde from viewing desertfull vertue.

*Alb.* What's all this periphrasis, ha?

*Feli.* The substance of a supple-chapt flatterer.

*Alb.* O! doth he play Forobosco the Parasite? Good, i-faith. Sirrah, you must seeme now as glib and straight, in outward semblance as a ladies' buske, though inwardly as crosse as a paire of tailors' legs; having a tongue as nimble as his needle, with servile patches of glavering flattery to stitch up the bracks of (the) unworthily honour'd.

*Foro.* I warrant you, I warrant you, you shall see mee proove the very perewig to cover the balde pate of brainlesse gentilitie. Ho! I will so tickle the sense of bella gratiosa madonna with the titillation of hyperbolically praise, that I'll strike it in the nick, in the very nick, chuck.

*Feli.* Thou promisest more than I hope any spectator gives faith of performance; but why looke you so duskie, ha? [To Antonio.

*Ant.* I, was never worse fitted since the nativitie of my actorshippe; I shall be hist at, on my life now.

*Feli.* Why, what must you play?

*Ant.* Faith, I know not what: an hermaphrodite; two parts in one; my true person being Antonio, son to the Duke of Genoa; though for the love of Mellida, Piero's daughter, I take this fained presence of an Amazon,

calling myself Florizell, and I know not what. I a voice to play a lady! I shall nere doe it.

*Alb.* O! an Amazon should have such a voice, virago-like. Not play two parts in one? away, away, 'tis common fashion. Nay, if you cannot bear two subtle fronts under one hood; ideot, goe by, goe by; off this world's stage! O times impuritie!

*Ant.* I, but when use hath taught me action to hit the right point of a ladies' part, I shall growe ignorant when I must turne young prince againe, how but to trusse my hose.

*Feli.* Tushe, never put them off; for women weare the breaches still.

*Mat.* By the bright honour of a Millanoise, and the resplendent fulgor of this steele, I will defende the feminine to death; and ding his spirit to the verge of hell, that dares divulge a ladies' prejudice.

[*Exeunt Antonio and Alberto.*]

*Feli.* Rampum scampum, mount tuftie Tamburlaine. What rattling thunderclappe breakes from his lips?

*Alb.* O! 'tis native to his part. For acting a moderne bragadoch under the person of Matzagente, the Duke of Millaines' sonne, it may seeme to suite with good fashion of coherence.

*Pie.* But me thinks he speakes with a spruce attick accent of adulterate Spanish.

*Alb.* So 'tis resolv'd. For Millane being halfe Spanish, halfe high Dutch, and halfe Italians, the blood of chiefest houses is corrupt and mungrel'd; so that you shal see a fellow vaine-glorious for a Spaniard, gluttonous for a Dutchman, proud for an Italian, and a fantastick ideot for all. Such a one conceipt this Matzagente.



*Feli.* But I have a part allotted mee, which I have neither able apprehension to conceipt, nor what I conceipt gracious abilitie to utter.

*Gal.* Whoop, in the old cut! Good, shew us a draught of thy spirit.

*Feli.* 'Tis steddie, and must seme so impreguably fortrest with his own content that no envious thought could ever invade his spirit; never surveying any man so unmeasuredly happie, whome I thought not justly hatefull for some true impoverishment; never beholding any favour of Madam Felicity gracing another, which his well bounded content perswaded not to hang in the front of his owne fortune; and therefore as farre from envying any man, as he valued all men infinitely distant from accomplisht beatitude. These native adjuncts appropriate to me the name of Feliche. But last, good, thy humour.

[*Exit* Alberto.]

*Ant.* 'Tis to be describ'd by signes and tokens. For unlesse I were possest with a legion of spirits, 'tis impossible to be made perspicuous by any utterance: for sometimes he must take austere state, as for the person of Galeatzo, the son of the Duke of Florence, and possesse his exterior presence with a formall majestie: keepe popularitie in distance, and on the sudden fling his honour so prodigally into a common arme, that hee may seeme to give up his indiscretion to the mercy of vulgar censure. Now as solemne as a travailer, and as grave as a Puritanes ruffe; with the same breath as slight and scattered in his fashion as a—a—any thing. Now, as sweet and neat as a barbour's casting-bottle; straight as slovenly as the yeasty breast of an ale-knight: now lamenting; then chafing; straight laughing; then ——.

*Feli.* What then?

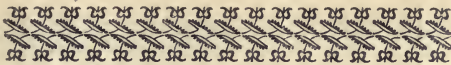
*Ant.* Faith, I know not what; 'tad bene a right part for Proteus or Gew. Ho! blinde Gew would ha' don't rarely, rarely.

*Feli.* I feare it is not possible to limme so many persons in so small a tablet as the compasse of our playes afford.

*Ant.* Right! therefore I have heard that those persons, as he and you, Feliche, that are but slightly drawn in this Comedie, should receive more exact accomplishment in a second part; which, if this obtaine gracious acceptance, meanes to try his fortune.

*Feli.* Peace, here comes the Prologue; cleare the Stage.  
[*Exeunt.*]





## ¶ THE PROLOGUE.

**T**HE wreath of pleasure and delicious sweetes,  
Begirt the gentle front of this faire troope;  
Select and most respected auditours,  
For wit's sake doe not dreame of miracles.

Alas! we shall but falter, if you lay  
The least sad weight of an unused hope  
Upon our weaknesse; onely we give up  
The worthlesse present of slight idlenesse  
To your authentick censure. O! that our Muse  
Had those abstruse and snowy faculties,  
That, with a straine of fresh invention.  
She might presse out the raritie of Art;  
The pur'st elixed juyce of rich conceipt  
In your attentive cares; that with the lip  
Of gracious elocution we might drinke  
A sound carouse unto your health of wit.  
But O! the heathy drynesse of her braine,  
Foyle to your fertile spirits, is asham'd  
To breath her blushing numbers to such eares;  
Yet (most ingenious) deigne to vaile our wants.  
With sleek acceptance polish these rude sceanes;  
And if our slightnesse your large hope beguiles,  
Check not with bended brow, but dimpled smiles.

[Exit Prologue.]





## ACTUS PRIMUS.

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¶ *The Cornets sound a battle within.*

¶ *Enter ANTONIO, disguised like an Amazon.*

*Ant.* **H**EART, wilt not break? and thou abhorred  
life,  
Wilt thou still breath in my enraged blood?  
Vaines, synewes, arteries, why crackyee not?

Burst and divul'st with anguish of my grieffe.  
Can man by no meanes creepe out of himselfe,  
And leave the slough of viperous grieffe behinde?  
Antonio, hast thou seene a fight at sea,  
As horrid as the hideous day of doome,  
Betwixt thy father, Duke of Genoa,  
And proud Piero, the Venetian Prince?  
In which the sea hath swolne with Genoa's blood,  
And made spring tydes with th' warme reeking gore,  
That gusht from out our gallies scupper holes;  
In which thy father, poore Andrugio,  
Lyes sunk, or leapt into the armes of chaunce,  
Choakt with the laboring ocean's brackish fome,  
Who even, despite Pietro's cancred hate,  
Would with an armed hand have seized thy love,  
And linkt thee to the beautious Mellida.  
Have I outlived the death of all these hopes?

Have I felt anguish pour'd into my heart,  
 Burning like balsamum in tender wounds,  
 And yet dost live? Could not the fretting sea  
 Have rowl'd me up in wrinkles of his browe?  
 Is death growen coy? or grim confusion nice?  
 That it will not accompany a wretch,  
 But I must needs be cast on Venice shoare,  
 And try new fortunes with this strange disguise?  
 To purchase my adored Mellida.

[*The Cornets sound a flourish; cease.*

Harke how Piero's triumphs beat the ayre;  
 O, rugged mischiefe, how thou grat'st my heart!  
 Take spirit, blood; disguise, be confident;  
 Make a firme stand; here rests the hope of all,—  
 Lower than hell, there is no depth to fall.

¶ *The Cornets sound a synnet. Enter FELICHE and ALBERTO, CASTILIO and FOROBOSCO, a Page carrying a shield; PIERO in armour; CATZO and DILDO and BALURDO. All these (saving PIERO) armed with petronels. Beeing entred, they make a stand in divided foyles.*

*Pie.* Victorious Fortune, with tryumphant hand,  
 Hurleth my glory 'bout this ball of earth,  
 Whil'st the Venetian Duke is heaved up,  
 On wings of faire successe, to over-looke  
 The low cast ruines of his enemies,  
 To see my selfe ador'd and Genoa quake;  
 My fate is firmer than mischance can shake.

*Feli.* Stand; the ground trembleth.

*Pie.* Hah! an earthquake?

*Bal.* Oh! I smell a sound.

*Feli.* Piero, stay, for I descry a fume  
 Creeping from out the bosome of the deepe,  
 The breath of darknesse, fatall when 'tis whist  
 In greatnes stomacke; this same smoake, call'd pride,  
 Take heede; shee'le lift thee to improvidence,  
 And breake thy neck from steepe securitie;  
 Shee'le make thee grudge to let Jehova share  
 In thy successful battailes. O! shee's ominous;  
 Inticeth princes to devour heaven,  
 Swallow omnipotence, out-stare dread fate,  
 Subdue eternitie in giant thought,—  
 Heaves up their hurt with swelling, puffed conceit,  
 Till their soules burst with venom'd arrogance.  
 Beware Piero, Rome itselke hath tried,  
 Confusions traine blowes up this babell pride.

*Pie.* Pish! Dimitto superos, summa votorum attigi.  
 Alberto, hast thou yeilded up our fixt decree  
 Unto the Genoan embassadour?  
 Are they content, if that their duke returne,  
 To sende his and his sonne Antonio's head  
 As pledges steept in bloud to gaine their peace?

*Alb.* With most obsequious sleek-brow'd intertain,  
 They all embrace it as most gracious.

*Pie.* Are proclamations sent through Italy,  
 That whosoever brings Andrugio's head,  
 Or young Anthonio's, shall be guerdoned  
 With twentie thousand double pistolets,  
 And be endeered to Piero's love?

*Foro.* They are sent every way. Sound policy; sweete  
 lord.

*Feli.* Confusion to these limber sycophants.  
 No sooner mischief's borne in regency,  
 But flattery christens it with policy.

[*Tacite.*

*Pie.* Why then ; O me Celitum excelsissimum !  
 The intestine malice and inveterate hate  
 I alwaies bore to that Andrugio,  
 Glories in triumph ore his misery ;  
 Nor shall that carpet-boy Antonio  
 Match with my daughter, sweet-cheekt Mellida.  
 No ; the publick power makes my faction strong.

*Feli.* Ill ; when public power strengthneth private wrong.

*Pie.* 'Tis horse-like not for a man to know his force.

*Feli.* 'Tis god-like for a man to feele remorse.

*Pie.* Pish ! I prosecute my families revenge,  
 Which I'le pursue with such a burning chace,  
 Till I have dri'd up all Andrugio's blood ;  
 Weake rage that with slight pittie is withstoode

[*The Cornets sound a flourish.*

What meanes that fresh triumphall flourish sound ?

*Alb.* The prince of Millane, and young Florence heir,  
 Approach to gratulate your victorie.

*Pie.* Weele girt them with an ample waste of love ;  
 Conduct them to our presence royally.  
 Let vollies of the great artillery  
 From of our gallies banks play prodigall,  
 And sound lowd welcome from their bellowing mouths.

*Exit Piero tantum.*

¶ *The Cornets sound a cynet. Enter above, MELLIDA, ROSSALINE, and FLAVIA. Enter belowe, GALEATZO with Attendants ; PIERO meeteth him, embraceth ; at which the Cornets sound a flourish ; PIERO and GALEATZO exeunt ; the rest stand still.* [guard ?

*Mel.* What prince was that passed through my father's

*Fla.* 'Twas Galeatzo, the young Florentine.

*Ros.* Troth, one that will besiege thy maidenhead ;



Enter the wals, yfaith (sweet Mellida)  
If that thy flankers be not canon-proofe.

*Mel.* Oh, Mary Ambree! good, thy judgement, wench;  
Thy bright elections cleere: what will he prove?

*Ros.* Hath a short finger and a naked chinne,  
A skipping eye; dare lay my judgement (faith)  
His love is glibbery; there's no hold ont, wench.  
Give me a husband whose aspect is firme;  
A full cheekt gallant with a bouncing thigh:  
Oh, he is the paradizo dell madonne contento.

*Mel.* Even such a one was my Antonio.

[*The Cornets sound a cynet.*

*Ros.* By my nine and thirteth servant (sweete)  
Thou art in love, but stand on tiptoed faire;  
Here comes Saint Tristram Tirlery Whiffe, yfaith.

¶ *Enter MATZAGENTE; PIERO meetes him; embraceth;  
at which the Cornets sound a flourish: they two stand,  
using seeming complements, whilst the sceane passeth  
above.*

*Mel.* S. Marke, S. Marke! what kind of thing appears?

*Ros.* For fancies passion, spit upon him; figh!  
His face is varnisht. In the name of love,  
What country bred that creature?

*Mel.* What is he, Flavia?

*Fla.* The heire of Millane, Segnior Matzagent.

*Ros.* Matzagent! now, by my pleasures hope,  
He is made like a tilting staffe; and lookes  
For all the world like an ore-roasted pigge:  
A great tobacco taker too, that's flat;  
For his eyes looke as if they had bene hung  
In the smoake of his nose.

*Mel.* What husband wil he proove, sweete Rossaline?

*Ros.* Avoid him; for he hath a dwindled legge,  
A lowe forehead, and a thinne cole-black beard;  
And will be jealous too, beleeve it, sweete;  
For his chin sweats, and hath a gander neck,  
A thinne lippe, and a little monkish eye;  
Pretious, what a slender waste he hath!  
He lookes like a may-pole, or notched stick;  
Heele snap in two at every little straine.  
Give me a husband that will fill mine armes,  
Of steddie judgement, quicke and nimble sense;  
Foolles relish not a ladies excellence.

*[Exeunt all on the lower Stage; at which the Cornets  
sound a flourish, and a peale of shot is given.]*

*Mel.* The triumph's ended, but looke, Rossaline,  
What gloomy soule in strange accustrements  
Walkes on the pavement.

*Ros.* Good sweete, let's to her; pree thee, Mellida.

*Mel.* How covetous thou art of novelties!

*Ros.* Pish! 'tis our nature to desire things  
That are thought strangers to the common cut.

*Mel.* I am exceedingly willing, but——

*Ros.* But what? pree thee goe downe; let's see her face:  
God send that neither wit nor beauty wants  
Those tempting sweets, affections adamants. *[Exeunt.]*

*Ant.* Come downe, she comes like—O, no simile  
Is pretious, choyce, or elegant enough  
To illustrate her descent; leape heart she comes,—  
She comes! smile heaven, and softest southern winde  
Kisse her cheeke gently with perfumed breath.  
She comes: creations puritie, admir'd,  
Ador'd amazing raritie,—she comes!

O, now, Antonio, presse thy spirit forth  
 In following passion, knit thy senses close,  
 Heape up thy powers, double all thy man.

¶ *Enter MELLIDA, ROSSALINE, and FLAVIA.*

She comes! O, how her eyes dart wonder on my heart!  
 Mount bloode, soule to my lips, taste Hebe's cup;  
 Stand firme on decke, when beauties close fight's up.

*Mel.* Ladie, your strange habit doth beget  
 Our pregnant thoughts, even great of much desire,  
 To be acquaint with your condition.

*Ros.* Good, sweete lady, without more ceremonies,  
 What country claims your birth? and, sweet, your name?

*Ant.* In hope your bountie will extend itselſe  
 In selfe same nature of faire curtesie;  
 I'le shunne all nicenesse; my nam's Florizell,  
 My country Scythia; I am Amazon  
 Cast on this shore by furie of the sea. [names.

*Ros.* Nay, faith, sweete creature, weele not vaile our  
 It pleas'd the font to dip me Rossaline;  
 That ladie beares the name of Mellida,  
 The Duke of Venice daughter.

*Ant.* Madam, I am oblig'd to kisse your hand,  
 By imposition of a now dead man.

[*To Mellida, kissing her hand.*

*Ros.* Now, by my troth, I long, beyond all thought,  
 To know the man; sweete beauty, deigne his name.

*Ant.* Ladie, the circumstance is tedious.

*Ros.* Troth, not a whit; good faire, let's have it all:  
 I love not, I, to have a jot left out,  
 If the tale come from a lov'd orator.

*Ant.* Vouchsafe me, then, your hush't observances.  
 Vehement in pursuite of strange novelties,

After long travaile through the Asian maine,  
 I shipt my hopefull thoughts for Brittany;  
 Longing to viewe great Nature's miracle,  
 The glorie of our sex, whose fame doth strike  
 Remotest eares with adoration.

Sayling some two monthes with inconstant winds,  
 We view'd the glistering Venetian forts,  
 To which we made: when loe! some three leagues off,  
 We might descry a horred spectacle;  
 The issue of black fury strow'd the sea  
 With tattered carcasses of splitting ships,  
 Halfe sinking, burning, floating, topsie turvie.  
 Not farre from these sad ruines of fell rage,  
 We might behold a creature presse the waves;  
 Senseless he sprauld, all notcht with gaping wounds;  
 To him we made, and (short) we tooke him up;  
 The first thing he spake was,—Mellida!  
 And then he swooned.

*Mel.* Aye me!

*Ant.* Why sigh you, faire?

*Ros.* Nothing but little humours; good sweet, on.

*Ant.* His wounds being drest, and life recovered,  
 We gan discourse; when loe! the sea grewe mad,  
 His bowels rumbling with winde passion;  
 Straight swarthy darknesse popt out Phœbus eye,  
 And blurd the jocund face of bright cheekt-day;  
 Whilst crudl'd fogges masked even darknesse brow:  
 Heaven bad 's good night, and the rocks gron'd  
 At the intestine uprore of the maine.  
 Now gustie flawes strook up the very heeles  
 Of our maine mast, whilst the keene lightning shot  
 Through the black bowels of the quaking ayre;

Straight chops a wave, and in his sliftred panch  
Downe fals our ship, and there he breaks his neck :  
Which in an instant up was belkt againe.

When thus this martyrd soule began to sigh :

“ Give me your hand (quoth he) now doe you graspe  
Th’ unequal mirrour of ragg’d misery :

Is’t not a horrid storme? O, well shap’t sweete,

Could your quicke eye strike through these gashed wounds,

You should beholde a heart, a heart, faire creature,

Raging more wilde then is this franticke sea.

Wolt doe me a favour, if thou chance survive ;

But visit Venice, kisse the pretious white

Of my most,—nay, all epithites are base

To attribute to gracious Mellida :

Tell her the spirit of Antonio

Wisheth his last gaspe breath’d upon her breast.”

*Ros.* Why weepes soft hearted Florisell ?

*Ant.* Alas, the flintie rocks ground at his plaints.

Tell her (quoth he) that her obdurate sire

Hath crackt his bosome ; therewithall he wept,

And thus sigh’t on. The sea is merciful ;

Looke how it gapes to bury all my grieffe :

Well, thou shalt have it, thou shalt be his tounge :

My faith in my love live ; in thee, dy woe,

Dye unmatcht anguish, dye Antonio :

With that he totterd from the reeling decke,

And downe he sunke.

*Ros.* Pleasures bodie, what makes my Lady weepe ?

*Mel.* Nothing, sweet Rossaline, but the ayer’s sharpe.

My fathers palace, Madam, will be proud

To entertaine your presence, if youle daine

To make repose within. Aye me !

*Ant.* Ladie, our fashion is not curious.

*Ros.* Faith, all the nobler, tis more generous.

*Mel.* Shall I then know how fortune fell at last,  
What succour came, or what strange fate insew'd?

*Ant.* Most willingly: but this same court is vast,  
And publike to the staring multitude.

*Ros.* Sweet Lady, nay good sweet, now by my troth  
Weele be bedfellowes: durt on complement froth.

[*Exeunt*; *Rossaline giving Antonio the way.*]



## ACTUS SECUNDUS.

¶ Enter CATZO (with a Capon) eating, DILDO following him.

*Dil.* **H**AH, Catzo, your master wants a cleane trencher: doe you heare?  
Balurdo cals for your diminutive attendance.

*Cat.* The belly hath no eares, Dildo.

*Dil.* Good pugge, give me some capon.

*Cat.* No capon, no not a bitte, yee smooth bully; capon's no meat for Dildo: milke, milke, yee glibbery urchin, is foode for infants.

*Dil.* Upon mine honour.

*Cat.* Your honour with a paugh? slid, now every Jack-an-apes loads his backe with the golden coat of honour; every asse puts on the lyons skinne and roars his honour; upon your honour! By my ladies pantable, I feare I shall live to heare a vintners boy cry, Tis rich neat canary, upon my honour.

*Dil.* My stomach's up.

*Cat.* I think thou art hungry.

*Dil.* The match of furie is lighted, fastned to the linstock of rage, and will presently set fire to the touch-hole of intemperance, discharging the double coulvering of my incensement in the face of thy opprobrious speach.

*Cat.* Ile stop the barrell thus; good Dildo, set not fire to the touch-hole.

*Dil.* My rage is stopt, and I will eate to the health of the foole, thy master Castilio.

*Cat.* And I will suck the juyce of the capon, to the health of the idiot, thy master Balurdo.

*Dil.* Faith, our masters are like a case of rapiers sheathed in one scabberd of folly.

*Cat.* Right Dutch blades. But was't not rare sport at the sea-battle, whilst rounce robble hobble roared from the ship sides, to viewe our masters pluck their plumes and droppe their feathers, for feare of being men of marke.

*Dil.* Slud (eri'd Signior Balurdo) O for Don Bessicl's armour, in the mirror of knighthood: what coil's here? O for an armour, canon prooffe: O, more cable, more fetherbeds, more fetherbeds, more cable, till hee had as much as my cable hatband, to fence him.

¶ *Enter FLAVIA in haste, with a rebato.*

*Cat.* Buxome Flavia: can you sing? song, song.

*Fla.* My sweete Dildo, I am not for you at this time: Madam Rossaline stayer for a fresh ruffe to appeare in the presence: sweete, away.

*Dil.* Twill not be so put off, delicate, delicious, spark eyed, sleek skind, slender wasted, clean legd, rarely shapt.

*Fla.* Who, Ile be at all your service another season: my faith, ther's reason in all things.

*Dil.* Would I were reason then, that I might be in all things.

*Cat.* The breefe and the semiquaver is, wee must have the descant you made upon our names, ere you depart.

*Fla.* Faith, the song will seeme to come off hardly.

*Cat.* Troth not a whit, if you seeme to come off quickly.

*Fla.* Peart Catzo, knock it lustily then.

CANTANT.



¶ Enter FOROBOSCO, with two torches: CASTILIO singing fantastically; ROSSALINE running a caranto pase, and BALURDO, FELICHE following, wondering at them all.

*Foro.* Make place, gentlemen; pages, hold torches, the prince approacheth the presence.

*Dil.* What squeaking cart-wheel have we here? ha? Make place, gentlemen; pages, holde torches, the prince approacheth the presence.

*Ros.* Faugh, what a strong sent's here, some bodie useth to weare socks.

*Bal.* By this faire candle light, tis not my feete; I never wore socks since I suckt pappe.

*Ros.* Savourly put off.

*Cast.* Hah, her wit stings, blisters, galles off the skinne with the tart acrimony of her sharpe quicknesse: by sweetnesse, she is the very Pallas that flewe out of Jupiter's brainepan. Delicious creature, vouchsafe mee your service: by the puritie of bounty, I shall be proud of such bondage.

*Ros.* I vouchsafe it; be my slave. Signior Balurdo, wilt thou be my servant too?

*Bal.* O god: forsooth in very good earnest, law, you wold make me as a man should say, as a man should say.

*Feli.* Slud, sweet beauty, will you deign him your service?

*Ros.* O, your foole is your only servant. But good Feliche, why art thou so sad? a pennie for thy thought, man.

*Feli.* I sell not my thought so cheap: I valewe my meditation at a higher rate.

*Bal.* In good sober sadnesse, sweet mistress, you should have had my thought for a penny : by this crimson satten that cost eleven shillings, thirteene pence, three pence halfpennie a yard, that you should, law !

*Ros.* What was thy thought, good servant ?

*Bal.* Marrie forsooth, how many strike of pease would feed a hog fat against Christide.

*Ros.* Paugh ! servant, rub out my rheum, it soiles the presence.

*Cast.* By my wealthiest thought, you grace my shoo with an unmeasured honour : I will preserve the soale of it, as a most sacred relique for this service.

*Ros.* He spit in thy mouth, and thou wilt, to grace thee.

*Feli.* O that the stomach of this queasie age Digestes, or brookes such raw unseasoned gobs,  
And vomits not them forth. O ! slavish sots.  
Servant, quoth you ? faugh ! if a dogge should crave  
And beg her service, he should have it straight :  
Shee'd give him favours too ; to licke her feete,  
Or fetch her fanne, or some such drudgerý :  
A good dogs office, which these amorists  
Tryumph of : tis rare, well give her more asse,  
More sot, as long as dropping of her nose  
Is sworne rich pearle by such low slaves as those.

*Ros.* Flavia, attend me to attire me.

[*Exeunt* Rossaline and Flavia.]

*Bal.* In sad good earnest, sir, you have toucht the very bare of naked truth ; my silk stocking hath a good glosse, and I thanke my planets, my legge is not altogether unpropitiously shap't. There's a word : unpropitiously ? I thinke I shall speake unpropitiously as well as any courtier in Italy.

*Foro.* So helpe me your sweete bounty, you have the most gracefull presence, applausive elecuty, amazing volubility, polisht adoration, delicious affabilitie.

*Feli.* Whop: fut, how he tickles yon trout under the gilles! you shall see him take him by and by, with groping flattery.

*Foro.* That ever ravisht the eare of wonder. By your sweete selfe, then whome I knowe not a more exquisite, illustrate, accomplished, pure, respected, ador'd, observed, pretious, reall, magnanimous, bountious: if you have an idle rich cast jerkin, or so, it shall not be cast away, if; hah? heres a foreheade, an eye, a heade, a haire, that would make a: or if you have any spare paire of silver spurs, ile doe you as much right in all kinde offices.

*Feli.* Of a kinde parasite.

*Foro.* As any of my meane fortunes shall be able to,

*Bal.* As I am a true Christian now, thou hast wonne the spurres.

*Feli.* For flattery.

O how I hate that same Egyptian louse;  
A rotten maggot, that lives by stinking filth  
Of tainted spirits: vengeance to such dogs,  
That sprout by gnawing senselesse carion.

¶ *Enter* ALBERTO.

*Alb.* Gallants, saw you my mistresse, the Ladie Rossaline?

*Foro.* My mistresse, the Ladie Rossaline, left the presence even now.

*Cast.* My mistresse, the Ladie Rossaline, withdrewe her gracious aspect even now.

*Bal.* My mistresse, the Ladie Rossaline, withdrewe her gracious aspect even now.

*Feli.* Well said, eccho.

*Alb.* My mistresse, and his mistresse, and your mistresse, and the dogs mistresse : pretious dear heaven, that Alberto lives to have such rivals.

Slid, I have bin searching every private rome,

Corner, and secret angle of the court :

And yet, and yet, and yet she lives conceal'd.

Good sweete Feliche, tell me how to finde

My bright fac't mistresse out.

*Feli.* Why man, cry out for lanthorne and candle-light. For tis your onely way, to find your bright flaming wench with your light burning torch : for most commonly, these light creatures live in darknesse.

*Alb.* Away you heretike, youle be burnt for ——

*Feli.* Goe, you amorous hound, follow the sent of your mistresse shooe ; away.

*Foro.* Make a faire presence, boyes, advance your lightes : The princessse makes approach.

*Bal.* And please the gods, now in very good deede, law, you shal see me tickle the measures for the heavens. Doe my hangers showe ?

¶ *Enter* PIERO, ANTONIO, MELLIDA, ROSSALINE, GALEATZO, MATZAGENTE, ALBERTO, and FLAVIA. *As they enter, FELICHE and CASTILIO make a ranke for the DUKE to pass through. FOROBOSCO ushers the DUKE to his state : then whilst PIERO speaketh his first speech, MELLIDA is taken by GALEATZO and MATZAGENTE, to daunce ; they supporting her : ROSSALINE, in like manner, by ALBERTO and BALURDO : FLAVIA, by FELICHE and CASTILIO.*

*Pie.* Beautious Amazon, sit and seat your thoughts

In the reposeure of most soft content.  
 Sound musick there. Nay, daughter, cleare your eyes,  
 From these dull fogs of mistie discontent :  
 Look sprightly, girl. What? though Antonio's droun'd,  
 That peevish dotard on thy excellence,  
 That hated issue of Andrugio :  
 Yet maist thou tryumph in my victories ;  
 Since, loe, the high borne bloodes of Italy  
 Sue for thy seate of love. [*Let musique sound.*  
 Beautie and youth run descant on loves ground.

*Mat.* Ladie, erect your gracious simmetry :  
 Shine in the spheare of sweete affection :  
 Your eye as heavie, as the heart of night.

*Mel.* My thoughts are as black as your bearde ; my  
 fortunes as ill proportioned as your legs ; and all the  
 powers of my minde as leaden as your wit, and as dustie  
 as your face is swarthy.

*Gal.* Faith, sweet, ile lay thee on the lips for that jest.

*Mel.* I pree thee intrude not on a dead mans right.

*Gal.* No, but the livings just possession.  
 Thy lips, and love, are mine.

*Mel.* You nere tooke seizin on them yet : forbear :  
 There's not a vacant corner of my heart,  
 But all is fild with deade Antonios losse.  
 Then urge no more ; O leave to love at all ;  
 Tis lesse disgracefull, not to mount, then fall.

*Mat.* Bright and refulgent ladie, daine your eare :  
 You see this blade,—had it a courtly lip,  
 It would divulge my valour, plead my love,  
 Justle that skipping feeble amorist  
 Out of your loves seat ; I am Matzagent.

*Gal.* Harke thee, I pray thee taint not thy sweete eare

With that sots gabble; by thy beautious cheeke,  
 He is the flagging'st bulrush that ere droopt  
 With each slight mist of raine. But with pleas'd eye  
 Smile on my courtshippe.

*Mel.* What said you, sir? alas my thought was fixt  
 Upon another object. Good, forbear:

I shall but weepe. Aye me, what bootes a teare!  
 Come, come, lets daunce. O musicke, thou distill'st  
 More sweetnesse in us then this jarring world:  
 Both time and measure from thy straines doe breath,  
 Whilst from the channell of this durt doth flowe  
 Nothing but timelesse grieffe, unmeasured woe.

*Ant.* O how impatience cramps my cracked veins,  
 And cruddles thicke my blood, with boiling rage!  
 O eyes, why leape you not like thunderbolts,  
 Or canon bullets in my rivals face;

*Oy me infeliche misero, o lamentevol fato?*

*Alb.* What meanes the lady fal upon the ground?

*Ros.* Belike the falling sicknesse. [wilde:]

*Ant.* I cannot brooke this sight, my thoughts grow  
 Here lies a wretch, on whome heaven never smilde.

*Ros.* What, servant, nere a word, and I here man?  
 I would shoot some speach forth, to strike the time  
 With pleasing touch of amorous complement.  
 Say sweete, what keeps thy minde, what think'st thou on?

*Alb.* Nothing.

*Ros.* Whats that nothing?

*Alb.* A womans constancie.

*Ros.* Good, why, would'st thou have us sluts, and never  
 shift the vestur of our thoughts? Away for shame.

*Alb.* O no, thart too constant to afflict my heart,  
 Too too firme fixed in unmooved scorne.

*Ros.* Pish, pish ; I fixed in unmooved scorne ?  
Why, Ile love thee to night.

*Alb.* But whome to morrow ?

*Ros.* Faith, as the toy puts me in the head.

*Bal.* And pleased the marble heavens, now would I might be the toy, to put you in the head, kindly to conceipt my my my : pray you give in an epithite for love.

*Feli.* Roaring, roaring.

O love, thou hast murdred me, made me a shadowe, and you heare not Balurdo, but Balurdos ghost.

*Ros.* Can a ghost speake ?

*Bal.* Scurvily, as I doe.

*Ros.* And walke ?

*Bal.* After their fashion.

*Ros.* And eate apples ?

*Bal.* In a sort, in their garbe.

*Feli.* Pree thee, Flavia, be my mistresse.

*Fla.* Your reason, good Feliche ?

*Feli.* Faith, I have nineteene mistresses alreadie, and I not much disdeigne that thou shold'st make up the ful score.

*Fla.* Oh, I heare you make common places of your mistresses, to performe the office of memory by. Pray you, in auncient times were not those satten hose ? In good faith, now they are new dyed, pinkt and scoured, they showe as well as if they were new.

What, mute, Balurdo ?

*Feli.* I, in faith, and twere not for printing, and painting, my breech and your face would be out of reparation.

*Bal.* I, an faith, and twere not for printing, and pointing, my breech and your face would be out of reparation.

*Feli.* Good againe, Echo.

*Fla.* Thou art, by nature, too foule to be affected.

*Feli.* And thou, by art, too faire to be beloved.  
By wits life, most sparke spirits, but hard chance.

*La ty dine.*

*Pie.* Gallants, the night growes old; and downy sleep  
Courts us, to entertaine his company:  
Our tyred limbes, brus'd in the morning fight,  
Intreat soft rest, and gentle husht repose.  
Fill out Greeke wines; prepare fresh cressit light:  
Weele have a banquet: Princes, then good night.

¶ *The cornets sound a synnet, and the DUKE goes out  
in state. As they are going out, ANTONIO stayes  
MELLIDA; the rest exeunt.*

*Ant.* What meanes these scattred looks? why tremble  
Why quake your thoughts, in your distracted eyes? [you?  
Collect your spirits, Madam; what doe you see?  
Dost not beholde a ghost?  
Look, look where he stalks, wrapt up in clouds of grief,  
Darting his sowle upon thy wondring eyes.  
Looke, he comes towards thee; see, he stretches out  
His wretched armes to girt thy loved waste,  
With a most wisht embrace: see'st him not yet?  
Nor yet? Ha, Mellida; thou well maist erre:  
For looke; he walkes not like Antonio:  
Like that Antonio, that this morning shone,  
In glistening habilliments of armes,  
To seize his love, spight of her fathers spite:  
But like himselfe, wretched, and miserable,  
Banisht, forlorne, despairing, strook quite through,  
With sinking grieffe, rowled up in seaven-fould doubles  
Of plagues, vanquishable: harke, he speakes to thee.

*Mel.* Alas, I can not heare, nor see him.



*Ant.* Why? al this night about the roome he stalkt,  
And groand, and houl'd, with raging passion,  
To view his love (life blood of all his hopes,  
Crowne of his fortunes) clipt by strangers armes.  
Looke but behinde thee.

*Mel.* O, Antonio; my lord, my love, my——

*Ant.* Leave passion, sweet, for time, place, aire, and  
earth,  
Are all our foes: feare, and be jealous, faire,  
Lets fly.

*Mel.* Deare heart; ha, whether?

*Ant.* O, tis no matter whether, but lets fly.  
Ha! now I thinke ont, I have nere a home:  
No father, friend, no country to imbrace  
These wretched limbes: the world, the All that is,  
Is all my foe: a prince not worth a doite:  
Onelie my head is hoised to high rate,  
Worth twentie thousand double pistolets,  
To him that can but strike it from these shoulders.  
But come, sweete creature, thou shalt be my home;  
My father, country, riches, and my friend:  
My all, my soule; and thou and I will live:  
(Lets thinke like what) and thou and I will live  
Like unmatcht mirrors of calamitie.  
The jealous eare of night eave-drops our talke.  
Holde thee, thers a jewell; and looke thee, thers a note  
That will direct thee when, where, how to fly;  
Bid me adieu.

*Mel.* Farewell, bleak misery!


*Ant.* Stay, sweet, lets kisse before you goe!

*Mel.* Farewell, deare soule!

*Ant.* Farewell, my life, my heart!

## A C T U S T E R T I U S.


¶ Enter ANDRUGIO in armour, LUCIO with a sheepeheard  
gowne in his hand, and a Page.

*And.* S not yon gleame, the shuddering morne  
that flakes,  
With silver tinctur, the east vierge of  
heaven?

*Lu.* I thinke it is, so please your excellence.

*And.* Away, I have no excellence to please.

Preere the observe the custome of the world,  
That onely flatters greatnesse, States exalts.  
And please my excellence! O Lucio,  
Thou hast bin ever held respected deare,  
Even pretious to Andrugios inmost love.  
Good, flatter not. Nay, if thou giv'st not faith  
That I am wretched, O read that, read that!

 PIERO SFORZA to the ITALIAN PRINCES, fortune.

*EXCELLENT*, the just overthrowe ANDRUGIO tooke  
in the Venetian gulfe, hath so assured the Genowaies of  
the justice of his cause, and the hatefulnessse of his person,  
that they have banisht him and all his family: and, for  
confirmation of their peace with us, have vowed, that if he,  
or his sonne, can be attached, to send us both their heads.  
Wee therefore, by force of our united league, forbid you to

*harbour him, or his blood: but if you apprehend his person, we intreat you to send him, or his head, to us. For wee vowe, by the honour of our blood, to recompence any man that bringeth his head, with twentie thousand double pistolets, and the indeering to our choysest love.*

*From Venice: PIERO SFORZA.*

*And.* My thoughts are fixt in contemplation  
 Why this huge earth, this monstrous animal,  
 That eats her children, should not have eyes and ears.  
 Philosophie maintaines that Natur's wise,  
 And formes no uselesse or unperfect thing.  
 Did Nature make the earth, or the earth Nature?  
 For earthly durt makes all things, makes the man,  
 Moulds me up honour; and like a cunning Dutchman,  
 Paints me a puppit even with seeming breath,  
 And gives a sot appearance of a soule:  
 Goe to, goe to; thou liest, Philosophy.  
 Nature formes things unperfect, uselesse, vaine.  
 Why made she not the earth with eyes and eares?  
 That she might see desert, and heare men's plaints:  
 That when a soule is splited, sunke with grieve,  
 He might fall thus, upon the breast of earth;  
 And in her eare, halloo his misery:  
 Exclaming thus, O thou all-bearing earth,  
 Which men doe gape for, till thou cramst their mouths,  
 And choakst their throts with dust: O chaune thy brest,  
 And let me sinke into thee. Looke who knocks;  
 Andrugio cals. But O, she's deafe and blinde.  
 A wretch but leane reliefe on earth can finde.

*Lu.* Sweet lord, abandon passion, and disarme.  
 Since by the fortune of the tumbling sea,

We are rowl'd up upon the Venice marsh,  
Lets clip all fortune, least more lowring fate.

*And.* More lowring fate? O Lucio, choak that breath.  
Now I defy chance. Fortunes browe hath frown'd,  
Even to the utmost wrinkle it can bend :  
Her venom's spit. Alas, what country rests,  
What sonne, what comfort that she can deprive?  
Tryumphes not Venice in my overthrow?  
Gapes not my native country for my blood?  
Lies not my sonne tomb'd in the swelling maine?  
And yet more lowring fate? There's nothing left  
Unto Andrugio, but Andrugio :  
And that nor mischief, force, distresse, nor hel can take,  
Fortune my fortunes, not my minde shall shake.

*Lu.* Speake like your selfe ; but give me leave, my Lord,  
To wish your safetie. If you are but seene,  
Your armes display you ; therefore put them off,  
And take —— [foes?

*And.* Would'st thou have me go unarm'd among my  
Being besieg'd by passion, entring lists,  
To combat with despaire and mightie grieve :  
My soule beleaguerd with the crushing strength  
Of sharpe impatience. Ha Lucio, goe unarm'd?  
Come soule, resume the valour of thy birth ;  
My selfe, my selfe will dare all opposits :  
He muster forces, an unvanquisht power :  
Cornets of horse shall presse th' ungratefull earth ;  
This hollow wombed masse shall inly grone.  
And murmur to sustaine the waight of armes :  
Gastly amazement, with upstarte haire,  
Shall hurry on before, and usher us,  
Whil'st trumpets clamour, with a sound of death.

*Lu.* Peace, good, my Lord, your speach is al too light.  
 Alas, survey your fortunes, looke what 's left  
 Of all your forces, and your utmost hopes?  
 A weake old man, a Page, and your poor selfe.

*And.* Andrugio lives, and a faire cause of armes,—  
 Why that's an armie all invincible!  
 He who hath that, hath a battalion  
 Royal, armour of prooffe, huge troupes of barbed steeds,  
 Maine squares of pikes, millions of harguebush.  
 O, a faire cause stands firme, and will abide.  
 Legions of Angels fight upon her side.

*Lu.* Then, noble spirit, slide, in strange disguise,  
 Unto some gracious Prince, and sojourne there,  
 Till time and fortune give revenge firme meanes.

*And.* No, Ile not trust the honour of a man,  
 Golde is growne great, and makes *perfidiousnesse*  
 A common water in most princes courts:  
 He's in the Chekle-roule: Ile not trust my blood;  
 I know none breathing, but will cogge a dye  
 For twentie thousand double pistolets.  
 How goes the time?

*Lu.* I saw no sunne to day.

*And.* No sun wil shine, where poor Andrugio breaths:  
 My soule growes heavie: boy, let's have a song:  
 Weele sing yet, faith, even despite of fate.

### CANTANT.

*And.* Tis a good boy, and by my troth, well sung.  
 O, and thou felt'st my grieffe, I warrant thee,  
 Thou would'st have strook division to the height,  
 And made the life of musicke breath: hold, boy: why so?  
 For Gods sake call me not Andrugio,

That I may soone forget what I have bin.  
 For heavens name, name not Antonio,  
 That I may not remember he was mine.  
 Well, ere yon sunne set, Ile shew myselfe myselfe,  
 Worthy my blood. I was a Duke; that's all.  
 No matter whether, but from whence we fall. [Exeunt.]

¶ Enter FELICHE walking, unbrac't.

*Feli.* Castilio? Alberto? Balurdo? none up?  
 Forobosco? Flattery, nor thou up yet:  
 Then there's no courtier stirring: that's firme truth?  
 I cannot sleepe: Feliche seldome rests  
 In these court lodgings. I have walkt all night,  
 To see if the nocturnall court delights  
 Could force me envie their felicitie:  
 And by plaine troth; I will confesse plaine troth:  
 I envie nothing, but the Travense light.  
 O, had it eyes, and eares, and tongues, it might  
 See sport, heare speach of most strange surquedries.  
 O, if that candle-light were made a Poet,  
 He would proove a rare firking Satyrist,  
 And drawe the core forth of impostum'd sin.  
 Well, I thanke heaven yet, that my content  
 Can envie nothing, but poore candle-light.  
 As for the other glistering copper spangs,  
 That glisten in the tyer of the Court,  
 Praise God, I eyther hate, or pittie them.  
 Well, here ile sleepe till that the sceane of up  
 Is past at Court. O calme husht rich content,  
 Is there a being blessednesse without thee?  
 How soft thou down'st the couch where thou dost rest,—  
 Nectar to life, thou sweet Ambrosian feast.

¶ *Enter CASTILIO and his Page: CASTILIO with a casting bottle of sweete water in his hand, sprinkling himselfe.*

*Cast.* Am not I a most sweete youth now?

*Cat.* Yes, when your throat's perfum'd; your verie words  
Doe smell of ambergreece. O stay, sir, stay;  
Sprinkle some sweete water to your shooes heeles,  
That your mistresse may swear you have a sweet foot.

*Cast.* Good, very good, very passing passing good.

*Feli.* Fut, what trebble minikin squeaks there? ha? good?  
very good, very very good?

*Cast.* I will warble to the delicious concave of my  
Mistresse eare: and strike her thoughts with  
The pleasing touch of my voice.

#### CANTANT.

*Cast.* Feliche, health, fortune, mirth, and wine.

*Feli.* To thee my love divine.

*Cast.* I drinke to thee, sweeting.

*Feli.* Plague on thee for an asse!

*Cast.* Now thou hast seene the court; by the perfec-  
tion of it, dost not envie it?

*Feli.* I wonder it doth not envie me.

Why, man, I have bene borne upon the spirits wings,  
The soules swift Pegasus, the fantasie:

And from the height of contemplation,  
Have view'd the feeble joynts men totter on.

I envie none; but hate, or pittie all.

For when I viewe, with an intentive thought,  
That creature faire, but proud: him rich, but sot:

Th'other wittie, but unmeasured arrogant:

Him great, yet boundlesse in ambition:

Him high borne, but of base life : to'ther feard ;  
 Yet feared feares, and fears most, to be most loved :  
 Him wise, but made a foole for publick use :  
 Th'other learned, but selfe-opinionate :  
 When I discourse all these, and see my selfe  
 Nor faire, nor rich, nor wittie, great, nor fear'd,  
 Yet amply suted with all full content,  
 Lord, how I clap my hands, and smooth my brow,  
 Rubbing my quiet bosome, tossing up  
 A gratefull spirit to Omnipotence !

*Cast.* Ha, ha : but if thou knew'st my happinesse,  
 Thou wouldst even grate away thy soule to dust,  
 In envy of my sweete beatitude :  
 I can not sleepe for kisses ; I can not rest  
 For ladies letters, that importune me  
 With such unused vehemence of love,  
 Straight to solicit them, that ——.

*Feli.* Confusion seize me, but I thinke thou lyst.  
 Why should I not be sought to then as wel ?  
 Fut, me thinks I am as like a man.  
 Troth, I have a good head of haire, a cheeke  
 Not as yet wan'd ; a legge, faith, in the full.  
 I ha not a red beard, take not tobacco much :  
 And S'lid, for other parts of manlinesse——

*Cast.* Pew waw, you nere accorted them in pompe :  
 Put your good parts in presence, gratically.  
 Ha, and you had, why, they would ha come of, sprung  
 To your armes ; and su'd, and prai'd, and vow'd ;  
 And opened all their sweetness to your love.

*Feli.* There are a number of such things, as then  
 Have often urg'd me to such loose believe :  
 But S'lid, you all doe lye, you all doe lie.



I have put on good cloathes, and smugd my face,  
 Strook a faire wench with a smart speaking eye :  
 Courted in all sorts, blunt, and passionate ;  
 Had opportunitie put them to the ah !  
 And, by this light, I finde them wondrous chaste,  
 Impregnable ; perchance a kisse, or so :  
 But for the rest, O most inexorable !

*Cast.* Nay then ifaith, pree thee looke here.

*Shewes him the superscription of a seeming letter.*

*Fel.* To her most esteemed, lov'd, and generous servant,  
*Sig. Castilio Balthazar.*

Pree the from whome comes this ? faith, I must see.

*From her that is devoted to thee, in most private sweetes  
 of love ; Rossaline.*

Nay, God's my comfort, I must see the rest ;

I must, *sans* ceremonie ; faith, I must.

*[Feliche takes away the letter by force.*

*Cast.* O, you spoyle my ruffe, unset my haire ; good,  
 away.

*Feli.* Item, for strait canvas, thirteene pence halfe penny.  
 Item, for an elle and a halfe of taffata to cover your olde  
 canvas dubblet, foureteen shillings and three pence. S'light,  
 this is a tailors bill.

*Cast.* In sooth, it is the outside of her letter, on which  
 I tooke the copie of a tailors bill.

*Dil.* But tis not crost, I am sure of that. Lord have  
 mercie on him, his credit hath given up the last gaspe.  
 Faith, ile leave him ; for hee lookes as melancholy as a  
 wench the first night she —— *[Exit.*

*Feli.* Honest musk-cod, twill not be so stitched to-  
 gether ; take that, and that, and belie no ladies love :  
 sweare no more by Jesu : this madam, that ladie ; hence,

goe, forswear the presence, travaile three years to bury this bastinado : avoide, puffe paste, avoide.

*Cast.* And tell not my ladie mother. Well, as I am a true gentleman, if she had not wild me on her blessing, not to spoyle my face ; if I could not finde in my heart to fight, would I might nere eate a potatoe pye more.

¶ *Enter BALURDO, backward ; DILDO following him with a looking-glasse in one hand, and a candle in the other hand : FLAVIA following him backward, with a looking glasse in one hand, and a candle in the other ; ROSSALINE following her. BALURDO and ROSSALINE stand setting of faces : and so the Sceane begins.*

*Feli.* More foole, more rare fooles ! O, for time and place, long enough, and large enough, to acte these fooles ! Here might be made a rare Scene of folly, if the plat could beare it.

*Bal.* By the suger-candy sky, hold up the glasse higher, that I may see to sweare in fashion. O, one loofe more would ha made them shine ; Gods neakes, they would have shone like my mystresse browe. Even so the Duke frownes for all this cursond world : oh, that gerne kils, it kils. By my golden—what's the richest thing about me ?

*Dil.* Your teeth.

*Bal.* By my golden teeth, hold up ; that I may put in : hold up, I say, that I may see to put on my gloves.

*Dil.* O, delicious, sweet cheekt master, if you discharge but one glance from the levell of that set face, O, you will strike a wench ; youle make any wench love you.

*Bal.* By Jesu, I think I am as elegant a Courtier, as ——. How lik'st thou my suite ?

*Cat.* All, beyond all, no peregall: you are wondered at for an asse.

*Bal.* Well, Dildo, no Christen creature shall knowe hereafter, what I will doe for thee heretofore.

*Ros.* Here wants a little white, Flavia.

*Dil.* I, but master, you have one little fault; you sleepe open mouth'd.

*Bal.* Pewe, thou jestst. In good sadnesse, Ile have a looking glasse nail'd to the testarn of the bed, that I may see when I sleepe, whether tis so, or not; take heed you lye not: goe to, take heede you lye not.

*Fla.* By my troth, you looke as like the princesse, now I, but her lip is lip —— is a little —— redder, a very little redder: but by the helpe of Art, or Nature, ere I change my perewigge, mine shall be as red.

*Fla.* O, I, that face, that eye, that smile, that writhing of your bodie, that wanton dandling of your fan, becoms prethely, so sweetly, tis even the goodest Ladie that breathes, the most amiable ——. Faith, the fringe of your sattin peticote is ript. Good faith, madam, they say you are the most bounteous Lady to your women that ever —— O most delitious beautie! Good Madam, let me kith it.

¶ *Enter PIERO.*

*Feli.* Rare sport, rare sport! A female foole, and a female flatterer.

*Ros.* Bodie a mee, the Duke: away the glasse.

*Pie.* Take up your paper, Rossaline.

*Ros.* Not mine, my Lord:

*Pie.* Not yours, my Ladie? Ile see what tis.

*Bal.* And how does my sweete mistresse? O Ladie deare, even as tis an olde say, Tis an old horse can neither

wighy, nor wagge his taile: even so doe I holde my set face still: even so, tis a bad courtier that can neither discourse, nor blow his nose.

*Pie. Meet me at Abraham's, the Jewes, where I bought my Amazon's disguise. A shippe lies in the port, ready bound for England; make haste, come private.* ANTONIO.

¶ *Enter CASTILIO, FOROBOSCO.*

Forobosco, Alberto, Feliche, Castilio, Balurdo? run, keepe the Palace, post to the ports, goe to my daughters chamber: whether now? scud to the Jewes, stay, runne to the gates, stop the gundolets, let none passe the marsh, doe all at once. Antonio? his head, his head. Keep you the Court, the rest stand still, or runne, or goe, or shoute, or search, or scud, or call, or hang, or doe doe doe, su su su, somthing: I know not who who who, what I do do do, nor who who who, where I am.

*O trista traditriche, rea, ribalda fortuna,  
Negando mi vindetta mi causa fera morte.*

*Feli.* Ha ha ha! I could breake my splene at his impatience.

*Ant. Alma et gratiosa fortuna siate favorevole,  
Et fortunati siano vuoti del mia dulce Mellida, Mellida.*

*Mel.* Alas, Antonio, I have lost thy note!  
A number mount my staires; ile straight returne.

*Fel.* Antonio,  
Be not affright, sweete Prince; appease thy feare,  
Buckle thy spirits up, put all thy wits  
In wimble action, or thou art surpriz'd.

*Ant.* I care not.

*Fel.* Art mad, or desperate? or ——.

*Ant.* Both, both, all, all: I pree thee let mee ly;  
Sight of you all, I can, and I will dy.

*Fel.* You are distraught; O, this is madnesse breath!

*Ant.* Each man take hence life, but no man death:

Hee's a good fellow, and keepes open house:

A thousand thousand waies lead to his gate,

To his wide-mouth'd porch: when niggard life

Hath but one little, little wicket through.

We wring our selves into this wretched world,

To pule, and weepe, exclaime, to curse and raile,

To fret, and ban the fates, to strike the earth,

As I doe now. Antonio, curse thy birth,

And die!

*Feli.* Nay, heavens my comfort, now you are perverse;

You know I alwaies lov'd you; pree thee live.

Wilt thou strike deade thy friends, drawe mourning teares?

*Ant.* Alas, Feliche, I ha nere a friend;

No country, father, brother, kinsman left

To weepe my fate, or sigh my funerall:

I roule but up and downe, and fill a seat

In the darke cave of dusky misery.

[key,

*Feli.* Fore heaven, the Duke comes: hold you, take my

Slinke to my chamber, looke you; that is it:

There shall you finde a suite I wore at sea;

Take it, and slippe away. Nay, pretious,

If youle be peevish, by this light, Ile sweare,

Thou rail'dst upon thy love before thou dyedst,

And call'd her strumpet.

*Ant.* Sheele not credit thee.

*Fel.* Tut, that's all one: ile defame thy love;

And make thy deade trunke held in vile regard.

*Ant.* Wilt needs have it so? why then, Antonio,

*Vive speranza, in despetto dell fato.*

¶ Enter PIERO, GALEATZO, MATZAGENTE, FOROBOSCO,  
BALURDO, and CASTILIO, with weapons.

*Pie.* O, my sweet princes, was't not bravely found?  
Even there I found the note, even there it lay.  
I kisse the place for joy, that there it lay.  
This way he went, here let us make a stand:  
Hee keepe this gate my selfe: O gallant youth!  
Hee drinke carouse unto your countries health,

¶ Enter ANTONIO.

Even in Antonio's scull.

*Bal.* Lord blesse us: his breath is more fearefull then  
a sergeants voice, when he cries, I arrest.

*Ant.* Stoppe Antonio, keepe, keepe Antonio.

*Pie.* Where, where man, where?

*Ant.* Here, here: let me pursue him downe the  
marsh.

*Pie.* Hold, there's my signet, take a gundelet:  
Bring me his head, his head, and, by mine honour,  
Hee make thee the wealthiest mariner that breathes.

*Ant.* Hee sweate my blood out, till I have him safe.

*Pie.* Speake heartily ifaith, good mariner.  
O, wee will mount in triumph: soone at night,  
Hee set his head up. Lets thinke where.

*Bal.* Up on his shoulders, that's the fittest place for it.  
If it be not as fit as if it were made for them, say,  
Balurdo, thou art a sot, an asse.

¶ Enter MELLIDA in Pages attire, dauncing.

*Pie.* Sprightly, ifaith. In troth he's somewhat like  
My daughter Mellida: but alas poore soule,  
Her honour heeles, God knowes, are halfe so light.

*Mel.* Escap't I am, spite of my fathers spight.

*Pie.* Ho, this will warm my bosome ere I sleepe.

¶ *Enter FLAVIA running.*

*Fla.* O my Lord, your daughter.

*Pie.* I, I, my daughter's safe enough, I warrant thee.

This vengeance on the boy will lengthen out

My daies unmeasuredly.

It shall be chronicled, time to come ;

Piero Sforza slewe Andrugio's sonne.

*Fla.* I, but my Lord, your daughter.

*Pie.* I, I, my good wench, she is safe enough.

*Fla.* O, then, my Lord, you know she's run away.

*Pie.* Run away, away, how run away ?

*Fla.* She's vanisht in an instante, none knowes whether.

*Pie.* Pursue, pursue, fly, run, post, scud away !

[*FELICHE sing ; And was not good king Salomon.*

Fly, call, run, rowe, ride, cry, shout, hurry, haste :

Haste, hurry, shoute, cry, ride, rowe, run, call, fly

Backward and forward, every way about.

*Maldetta fortuna chy condura sorta*

*Che faro, che diro, pur fugir tanto mal !*

*Cast.* Twas you that struck me even now : was it not ?

*Fel.* It was I that struck you even now.

*Cast.* You bastinadoed me, I take it.


*Fel.* I bastinadoed you, and you tooke it.

*Cast.* Faith, sir, I have the richest tobacco in the court for you ; I would be glad to make you satisfaction, if I have wronged you. I would not the sun should set upon your anger ; give me your hand.

*Feli.* Content faith, so thou'lt breed no more such lies. I hate not man, but man's lewd qualities.

## ACTUS QUARTUS.

¶ Enter ANTONIO, in his sea gowne running.

*Ant.*  TOP, stop Antonio, stay, Antonio.  
Vaine breath, vaine breath, Antonio's lost;  
He can not finde himselfe, not seize himselfe.

Alas, this that you see is not Antonio,  
His spirit hovers in Piero's court,  
Hurling about his agill faculties,  
To apprehend the sight of Mellida :  
But poore, poore soule, wanting apt instruments  
To speake or see, stands dumbe and blinde, sad spirit,  
Roul'd up in gloomie clouds as black as ayer,  
Through which the rustie coach of Night is drawne.  
Tis so, ile give you instance that tis so.  
Conceit you me. As having clasp't a rose  
Within my palme, the rose being tane away,  
My hand retaines a little breath of sweete :  
So may man's trunke ; his spirit slipt awaie,  
Holds still a faint perfume of his sweet ghest.  
Tis so ; for when discursive powers flie out,  
And rome in progresse through the bounds of heaven,  
The soule itselfe gallops along with them,  
As chiefetaine of this winged troope of thought,  
Whilst the dull lodge of spirit standeth waste,



Untill the soule returne from ——. What wast I said?  
O, this is naught, but speckling melancholie.

I have beene—

That Morpheus tender skinp—Cosen germane  
Beare with me good—

Mellida: clod upon clod thus fall.

*Hell is beneath; yet heaven is over all.*

¶ *Enter* ANDRUGIO, LUCIO, COLE, *and* NORWOD.

*And.* Come, Lucio, lets goe eat: what hast thou got?  
Rootes, rootes? alas, they are seeded, new cut up.  
O, thou hast wrong'd Nature, Lucio:  
But bootes not much; thou but pursu'st the world,  
That cuts off vertue, fore it comes to growth,  
Least it should seed, and so orerun her sonne,  
Dull pore-blind error. Give me water, boy.  
There is no poison in't I hope, they say  
That lukes in massie plate: and yet the earth  
Is so infected with a generall plague,  
That hee's most wise, that thinks there's no man foole:  
Right prudent, that esteemes no creature just:  
Great policy the least things to mistrust.  
Give me Assay ——. How we mock greatnesse now!

*Iu.* A strong conceit is rich, so most men deeme.  
If not to be, tis comfort yet to seeme.

*And.* Why man, I never was a Prince till now.  
Tis not the bared pate, the bended knees,  
Guilt tipstaves, Tyrrian purple, chaires of state,  
Troopes of pide butterflies, that flutter still  
In greatnesse summer, that confirme a prince:  
Tis not the unsavory breath of multitudes,  
Showting and clapping, with confused dinne;

That makes a prince. No, Lucio, he's a king,  
 A true right king, that dares doe aught, save wrong,  
 Feares nothing mortall, but to be unjust,  
 Who is not blowne up with the flattering puffes  
 Of spongy sycophants : Who stands unmov'd,  
 Despight the justling of opinion :  
 Who can enjoy himselfe, maugre the throng  
 That strive to presse his quiet out of him :  
 Who sits upon Jove's footestoole, as I doe,  
 Adoring, not affecting, majestie :  
 Whose brow is wreathed with the silver crowne  
 Of cleare content : this, Lucio, is a king.  
 And of this empire, every man's possest,  
 That's worth his soule.

*Lu.* My Lord, the Genowaies had wont to say—

*And.* Name not the Genowaies : that very word  
 Unkings me quite, makes me vile passions slave.  
 O, you that made open the glibbery ice  
 Of vulgar favour, viewe Andrugio.  
 Was never prince with more applause confirm'd,  
 With louder shouts of tryumph launched out  
 Into the surgy maine of government :  
 Was never Prince with more despight cast out,  
 Left shipwrackt, banisht, on more guiltlesse ground.  
 O rotten props of the craz'd multitude,  
 How you stil double, faulter, under the lightest chance  
 That straines your vaines. Alas, one battle lost, [shouts,  
 Your whorish love, your drunken healths, your houts and  
 Your smooth God save's, and all your divels last,  
 That tempts our quiet, to your hell of throngs.  
 Spit on me, Lucio, for I am turned slave :  
 Observe how passion domineres ore me.

*Lu.* No wonder, noble Lord, having lost a sonne,  
A country, crowne, and ——.

*And.* I, Lucio, having lost a sonne, a sonne,  
A country, house, crowne, sonne. *O lares, misereri lares.*  
Which shall I first deplore? My sonne, my sonne,  
My deare sweete boy, my deare Antonio.

*Ant.* Antonio.

*And.* I, eccho, I; I meane Antonio.

*Ant.* Antonio, who means Antonio?

*And.* Where art? what art? know'st thou Antonio?

*Ant.* Yes.

*And.* Lives hee?

*Ant.* No.

*And.* Where lies hee deade?

*Ant.* Here.

*And.* Where?

*Ant.* Here.

*And.* Art thou Antonio?

*Ant.* I thinke I am.

*And.* Dost thou but think? What dost not know thy  
selfe?

*Ant.* He is a foole that thinks he knowes himselfe.

*And.* Upon thy faith to heaven, give thy name.

*Ant.* I were not worthy of Andrugio's blood,  
If I denied my name's Antonio.

*And.* I were not worthy to be call'd thy father,  
If I denied my name Andrugio.

And dost thou live? O, let me kisse thy cheeke,  
And deaw thy browe with trickling drops of joy.

Now heavens will be done: for I have lived

To see my joy, my sonne Antonio.

Give me thy hand; now fortune doe thy worst,

His blood, that lapt thy spirit in the wombe,  
Thus (in his love) will make his armes thy tombe.

*Ant.* Blesse not the bodie with your twining armes,  
Which is accurst of heaven. O, what black sinne  
Hath bin committed by our auntient house,  
Whose scalding vengeance lights upon our heads,  
That thus the world, and fortune casts us out,  
As loathed objects, ruines branded slaves.

*And.* Doe not expostulate the heavens will :  
But, O, remember to forget thy selfe :  
Forget remembrance what thou once hast bin.  
Come, creepe with me from out this open ayre.  
Even trees have tongues, and will betray our life.  
I am a raising of our house, my boye :  
Which fortune will not envie, tis so meane,  
And like the world (all durt) there shalt thou rippe  
The inwards of thy fortunes, in mine eares,  
Whilst I sit weeping, blinde with passions teares :  
Then ile begin, and weele such order keepe,  
That one shall still tell greefes, the other weepe.

*[Exit Andrugio, leaving Antonio, and his Page.]*

*Ant.* Ile follow you. Boy, pree thee stay a little.  
Thou hast had a good voice, if this colde marshe,  
Wherein we lurke, have not corrupted it.

¶ *Enter MELLIDA, standing out of sight, in her Pages suite.*

I pree thee sing, but sirra (marke you me)  
Let each note breath the heart of passion,  
The sad extracture of extreamest grieve.  
Make me a straine ; speake, groning like a bell,  
That towles departing soules.  
Breath me a point that may inforce me weepe,

To wring my hands, to breake my cursed breast,  
 Rave, and exclaime, lie groveling on the earth,  
 Straight start up frantick, crying, Mellida!  
 Sing but, Antonio hath lost Mellida,  
 And thou shalt see mee (like a man possest)  
 Howle out such passion, that even this brinish marsh  
 Will squease out teares from out his spungy cheekes:  
 The rocks even groane, and—  
 Pree thee, pree thee sing:  
 Or I shall nere ha done when I am in,  
 Tis harder for me end, then to begin.

[*The Boy runnes a note, Antonio breakes it.*

For looke thee, boy, my grieffe that hath no end,  
 I may begin to playne, but —— pree thee sing.

CANTANT.

*Mel.* Heaven keep you, sir!

*Ant.* Heaven keepe you from me, sir!

*Mel.* I must be acquainted with you, sir.

*Ant.* Wherefore? Art thou infected with misery,  
 Sear'd with the anguish of calamitie?  
 Art thou true sorrow, hearty grieffe? canst weepe?  
 I am not for thee if thou canst not rave,

[*Antonio falls on the ground.*

Fall flat on the ground, and thus exclaime on heaven;  
 O trifling Nature, why enspiredst thou breath?

*Mel.* Stay, sir, I thinke you named Mellida.

*Ant.* Know'st thou Mellida?

*Mel.* Yes.

*Ant.* Hast thou seene Mellida?

*Mel.* Yes.

*Ant.* Then hast thou seene the glory of her sex,

The musick of Nature, the unequall'd lustre  
Of unmatched excellence, the united sweete  
Of heavens graces, the most adored beautie,  
That ever strooke amazement in the world !

*Mel.* You seeme to love her.

*Ant.* With my very soule.

*Mel.* Shele not requite it : all her love is fixt  
Upon a gallant, on Antonio,  
The Duke of Genoas sonne. I was her page :  
And often as I waited, she would sigh ;  
O, deere Antonio ! and to strengthen thought,  
Would clip my neck, and kisse, and kisse me thus.  
Therefore leave loving her : fa, faith me thinks  
Her beautie is not halfe so ravishing  
As you discourse of ; she hath a freckled face,  
A lowe forehead, and a lumpish eye.

*Ant.* O heaven, that I should heare such blasphemie !  
Boy, rogue, thou liest ! and  
*Spavento dell mio core dolce Mellida,*  
*Di grava morte restoro vero dolce Mellida,*  
*Celesta salvatrice sovrana Mellida*  
*Del mio sperar ; trofeo vero Mellida.*

*Mel.* *Diletta e soave anima mia Antonio,*  
*Godevole bellezza cortese Antonio.*  
*Signior mio e virginal amore bell' Antonio*  
*Gusto delli mei sensi, car' Antonio.*

*Ant.* *O suamisce il cor in un soave baccio,*

*Mel.* *Murono i sensi nel desiato dессio :*

*Ant.* *Nel Cielo puo lesser belta pia chiara ?*

*Mel.* *Nel mondo pol esser belta pia chiara ?*

*Ant.* *Dammi un baccio da quella bocca beata,*

*Bassiammi, coglier l'aura odorata  
Che in sua neggia in quello dolce labra.*

*Mel. Dammi pimpero del tuo gradit' amore  
Che bea me, cosempiterno honore,  
Cosi, cosi mi converra morir.*

Good sweet, scout ore the marsh : for my heart trembles  
At every little breath that strikes my eare.

When thou returnest, then ile discourse

How I deceiv'd the court : then thou shall tell

How thou escapt'st the watch : weele point our speech

With amorous kissing, kissing commaes, and even suck

The liquid breath from out each others lips.

*Ant.* Dul clod, no man but such sweete favour clips.

I goe, and yet my panting blood perswades me stay.

Turne cowarde in her sight? away, away!

*Luc.* I thinke confusion of Babel is falne upon those  
lovers, that they change their language; but I feare mee,  
my master having but fained the person of a woman, hath  
got their unfained imperfection, and is growne double  
tongu'd : as for Mellida, she were no woman, if shee could  
not yeelde strange language. But howsoever, if I should  
sit in judgement, tis an errour easier to be pardoned by  
the auditors, then excused by the authours; and yet  
some private respect may rebate the edge of the keener  
censure.

¶ *Enter PIERO, CASTILIO, MATZAGENTE, FOROBOSCO,  
FELICHE, GALEATZO, BALURDO, and his Page, at  
another dore.*

*Pie.* This way shee took : search, my sweet gentlemen.  
How now, Balurdo, canst thou meete with any body?

*Bal.* As I am a true gentleman, I made my horse

sweat, that he hath nere a dry thread on him : and I can meete with no living creature, but men and beastes. In good sadnesse, I would have sworne I had seene Mellida even now : for I sawe a thing stirre under a hedge, and I peep't, and I spyed a thing : and I peer'd, and I tweerd underneath : and truly a right wise man might have bene deceived : for it was ——.

*Pie.* What, in the name of heaven ?

*Bal.* A dun cowe.

*Feli.* Sh'ad nere a kettle on her head ?

*Pie.* Boy, didst thou see a yong lady passe this way ?

*Gal.* Why speake you not ?

*Bal.* Gods neakes, proude elfe, give the Duke reverence, stand bare with a ——.

Whogh ! heavens bless me : Mellida, Mellida !

*Pie.* Where man, where ?

*Bal.* Turnd man, turnd man : women weare the breaches, loe here !

*Pie.* Light and unduteous ! kneele not, peevish elfe, Speake not, entreate not, shame unto my house, Curse to my honour. Where's Antonio ? Thou traitresse to my hate, what is he shipt For England now ? well, whimpering harlot, hence !

*Mel.* Good father !

*Pie.* Good me no goods. Seest thou that sprightly youth ? ere thou canst tearme to morrow morning old, thou shalt call him thy husband, lord, and love.

*Mel.* Ay me.

*Pie.* Blirt on your ay mees, gard her safely hence. Drag her away, ile be your gard to night. Young Prince, mount up your spirits, and prepare To solemnise your nuptials eve with pompe.



*Gal.* The time is scant : now nimble wits appeare :  
Phœbus begins gleame, the welkin's cleare.

[*Exeunt all, but Balurdo and his Page.*

*Bal.* Now nimble wits appeare : ile my selfe appeare,  
Balurdo's selfe, that in quick wit doth surpasses,  
Will shew the substance of a compleat ———.

*Dil.* Asse, asse.

*Bal.* Ile mount my courser, and most gallantly prick ———.

*Dil.* Gallantly prick is too long, and stands hardly in  
the verse, sir.

*Bal.* Ile speake pure rime, and will so bravely pranke  
it, that ile tosse love like a pranke, pranke it : a rime for  
pranke it ?

*Dil.* Blankit.

*Bal.* That ile tosse love, like a dogge in a blanket : ha  
ha, in deede law. I thinke, ha ha ; I thinke, ha ha, I  
think I shall tickle the Muses. And I strike it not deade,  
say, Balurdo, thou art an arrant sot.

*Dil.* Balurdo, thou art an arrant sot.

¶ *Enter ANDRUGIO and ANTONIO wreathed together,*  
LUCIO.

*And.* Now, come, united force of chap-falne death :  
Come, power of fretting anguish, leave distresse.  
O, thus infoulded, we have breasts of prooffe  
Gainst all the venom'd stings of misery.

*Ant.* Father, now I have an antidote  
Gainst all the poyson that the world can breath :  
My Mellida, my Mellida doth blesse  
This bleak waste with her presence. How now, boy,  
Why dost thou weepe ? alas ! where's Mellida ?

*Ant.* Ay me, my Lord.

*And.* A sodden horror doth invade my blood,  
My sinewes tremble, and my panting heart  
Scuds round about my bosome to goe out,  
Dreading the assailant, horrid passion.  
O, be no tyrant, kill me with one blowe.  
Speake quickly, briefly, boy.

*Pa.* Her father found, and seis'd her; she is gone.

*And.* Son, heat thy bloode, be not frose up with grief.  
Courage, sweet boy, sinke not beneath the waight  
Of crushing mischief. O where's thy dantlesse heart,  
Thy fathers spirit! I renounce thy blood,  
If thou forsake thy valour.

*Lu.* See how his grief speakes in his slow-pac't steps:  
Alas, tis more than he can utter, let him goe.  
Dumbe solitary path best suteth woe.

*And.* Give me my armes, my armour, Lucio. [use

*Lu.* Deare Lord, what means this rage, when lacking  
Scarce safes your life, will you in armour rise?

*And.* Fortune feares valour, presseth cowardize.

*Lu.* Then valour gets applause, when it hath place,  
And meanes to blaze it.


*And.* *Nunquam potest non esse.*

*Lu.* Patience, my lord, may bring your ils some end.

*Ant.* What patience, friend, can ruin'd hopes attend?  
Come, let me die like old Andrugio:  
Worthy my birth. O blood-true-honor'd graves  
Are farre more blessed then base life of slaves. [Exeunt.

## ACTUS QUINTUS.

¶ Enter BALURDO, a Painter with two pictures, and  
DILDO.

*Bal.* ND are you a painter? sir, can you drawe,  
can you drawe?  
*Pa.* Yes sir.

*Bal.* Indeede, lawe! now so can my fathers forehorse.  
And are these the workmanshippe of your hands?

*Pa.* I did lymne them.

*Bal.* Lymne them? a good word, lymne them: whose  
picture is this? *Anno Domini* 1599. Beleeve me, master  
*Anno Domini* was of a good settled age when you lymn'd  
him. 1599 yeares old? Lets see the other. *Etatis suæ*  
24. Bir Ladie, he is somewhat younger. Belike master  
*Etatis suæ* was *Anno Dominies* sonne.

*Pa.* Is not your master a——

*Dil.* He hath a little proclivitie to him.

*Pa.* Proclivitie, good youth? I thank you for your  
courtly proclivitie.

*Bal.* Approach, good sir. I did send for you to drawe  
me a devise, an Imprezza, by Sinecdoche a Mott. By  
Phœbus crymson taffata mantle, I thinke I speake as  
melodiously,—looke you, sir, how thinke you on't? I  
wold have you paint mee, for my device, a good fat legge

of ewe mutton, swimming in stewde broth of plummes (boy, keele your mouth, it runnes over) and the word shall be, Holde my dish, whilst I spill my pottage. Sure, in my conscience, twould be the most sweete device, now.

*Pa.* Twould sent of kitchin-stuffe too much.

*Bal.* Gods neakes, now I remember mee, I ha the rarest devise in my head that ever breathed. Can you paint me a driveling reeling song, and let the word be, Uh.

*Pa.* A belch.

*Bal.* O, no no : Uh, paint me uh, or nothing.

*Pa.* It can not be done, sir, but by a seeming kind of drunkennesse.

*Bal.* No? well, let me have a good massie ring, with your owne poesie graven in it, that must sing a small trebble, worde for word, thus ;

*And if you will my true lover be,  
Come followe me to the greene wodde.*

*Pa.* O Lord, sir, I can not make a picture sing. [sweet ;

*Bal.* Why? z'lid, I have seen painted things sing as  
But I hav't will tickle it, for a concept ifaith.

¶ *Enter FELICHE and ALBERTO.*

*Alb.* O deare Feliche, give me thy device.  
How shall I purchase love of Rossaline?

*Feli.* S'will, flatter her soundly.

*Alb.* Her love is such, I can not flatter her :  
But with my utmost vehemence of speach,  
I have ador'd her beauties.

*Feli.* Hast writ good moving unaffected rimes to her?

*Alb.* O, yes, Feliche, but she scornes my writ.

*Feli.* Hast thou presented her with sumptuous gifts?

*Alb.* Alas, my fortunes are too weake to offer them.

*Feli.* O, then I have it, ile tell thee what to doe.

*Alb.* What, good Feliche?

*Feli.* Goe and hang thy selfe; I say, goe hang thy selfe,  
If that thou canst not give, goe hang thy selfe:  
Ile time thee dead, or verse thee to the rope.

How thinkst thou of a poet that sung thus:

*Munera sola pacant, sola addunt munera formam:*

*Munere solicitas Pallada, Cypris erit.*

*Munera, munera.*

*Alb.* Ile goe and breath my woes unto the rocks,  
And spend my grieffe upon the deafest seas.

Ile weepe my passion to the senselesse trees,

And loade most solitarie ayre with plaints.

For wods, trees, sea, or rocky Appenine,

Is not so ruthlesse as my Rossaline.

Farewell, deare friend, expect no more of mee,

Here ends my part, in this loves Comedy.

[*Exit* Alberto. *Exit* Paynter.]

*Feli.* Now, master Balurdo, whether are you going, ha?

*Bal.* Signior Feliche, how doe you, faith, and by my  
troth, how doe you?

*Feli.* Whether art thou going, bully?

*Bal.* And as heaven helpe mee, how doe you?

How, doe you ifaith he?

*Feli.* Whether art going, man?

*Bal.* O God, to the court; ile be willing to give you  
grace and good countnance, if I may but see you in the  
presence.

*Feli.* O, to court? farewell.

*Bal.* If you see one in a yellow taffata dubblet, cut  
upon carnation velure, a greene hat, a blewe paire of

velvet hose, a gilt rapier, and an orange tawny pair of worsted silk stockings, thats I, thats I.

*Feli.* Very good, farewell.

*Bal.* Ho, you shall knowe me as easily; I ha bought mee a newe greene feather with a red sprig; you shall see my wrought shirt hang out at my breeches; you shall know me.

*Feli.* Very good, very good, farewell.

*Bal.* Marrie, in the maske twill be somewhat harde. But if you heare any bodie speake so wittily, that hee makes all the roome laugh; that's I, that's I. Farewell, good Signior.

¶ *Enter FOROBOSCO, CASTILIO, a Boy carrying a gilt harpe: PIERO, MELLIDA in night apparrell, ROSSALINE, FLAVIA, two Pages.*

*Pie.* Advance the musiques prize; now, capring wits,  
Rise to your highest mount; let choyce delight  
Garland the browe of this tryumphant night.  
Sfoote, a sits like Lucifer himselfe.

*Ros.* Good sweete Duke, first let their voyces strain for musicks price. Give mee the golden harpe: faith with your favour, ile be umperesse.

*Pie.* Sweete neece, content: boyes, cleare your voice and sing.

### 1. CANTAT.

*Ros.* By this goulde, I had rather have a servant with a short nose, and a thinne haire, than have such a high stretcht minikin voice.

*Pie.* Faire neece, your reason?

*Ros.* By the sweete of love, I should feare extreamely that he were an eunuch.

*Cas.* Sparke spirit, how like you his voice?

*Ros.* Spark spirit, how like you his voice?

So helpe me, youth, thy voice squeakes like a dry cork shoe: come, come; lets heare the next.

## 2. CANTAT.

*Pie.* Trust me, a stronge meane. Well sung, my boy.

¶ *Enter* BALURDO.

*Bal.* Hold, hold, hold: are yee blind? could ye not see my voice comming for the harpe? And I knock not division on the head, take hence the harpe, make mee a slip, and let me goe but for nine pence. Sir Marke, strike up for master Balurdo.

## 3. CANTAT.

Judgement, gentlemen, judgement. Wast not above line? I appeale to your mouthes that heard my song. Doe me right, and dub me knight, Balurdo.

*Ros.* Kneele downe, and ile dub thee knight of the golden harpe.

*Bal.* Indeed law, doe, and ile make you ladie of the silver fiddlestick.

*Ros.* Come, kneele, kneele.

¶ *Enter a Page to* BALURDO.

*Bal.* My troth, I thank you, it hath never a whistle in't.

*Ros.* Naie, good sweet cuz, raise up your drooping eies; and I were at the point of To have and to hold, from this day forward, I would be asham'd to looke thus lumpish. What, my prettie cuz, tis but the losse of an od maiden-

head : shall's daunce ? thou art so sad, harke in mine eare. I was about to say, but ile forbear.

*Bal.* I come, I come ; more then most hunny-suckle sweete ladies, pine not for my presence, ile returne in pompe. Well spoke, sir Jeffrey Balurdo. As I am a true knight, I feele honourable eloquence begin to grope mee alreadie. [*Exit.*

*Pie.* Faith, mad neece, I wonder when thou wilt marrie ?

*Ros.* Faith, kinde uncle, when men abandon jelosy, forsake taking of tobacco, and cease to weare their beardes so rudely long. Oh, to have a husband with a mouth continually smoaking, with a bush of furs on the ridge of his chinne, readie still to flop into his foming chaps ; ah, tis more than most intollerable.

*Pie.* Nay faith, sweete neece, I was mightie strong in thought we should have shut up night with an olde comedie : the Prince of Millane shall have Mellida, and thou shouldst have ——.

*Ros.* No bodie, good sweete uncle. I tell you, sir, I have thirty-nine servants, and my munkey that makes the fortieth. Now I love al of them lightly for something, but affect none of them seriously for anything. One's a passionate foole, and hee flatters mee above believe : the second's a teastie ape, and hee railes at mee beyond reason : the third's as grave as some Censor, and hee strokes up his mustachoes three times, and makes six plots of set faces, before he speakes one wise word : the fourth's as dry as the burre of an heartichoke ; the fifth paints, and hath alwaies a good colour for what hee speakes : the sixth——.

*Pie.* Stay, stay, sweet neece, what makes you thus suspect young gallants worth ?



*Ros.* Oh, when I see one were a perewig, I dreade his haire; another wallowe in a greate sloppe, I mistrust the proportion of his thigh; and weares a ruffled boot, I feare the fashion of his legge. Thus, something in each thing, one tricke in every thing makes me mistrust imperfection in all parts; and there's the full point of my addiction.

*The Cornets sound a cynet.*

¶ *Enter GALEATZO, MATZAGENTE, and BALURDO in maskery.*

*Pie.* The roome's too scant: boyes, stand in there, close.

*Mel.* In faithe, faire sir, I am too sad to daunce.

*Pie.* How's that, how's that? too sad? By heaven, And grace him to, or, goe to,—I say no more. [dance,

*Mel.* A burning glasse, the word *splendente Phæbo*? Tis too curious, I conceipt it not.

*Gal.* Faith, ile tel thee. Ile no longer burne, then youle shine and smile upon my love. For looke yee, fairest, by your pure sweets,  
I doe not dote upon your excellence.

And faith, unlesse you shed your brightest beames

Of sunny favour, and acceptive grace

Upon my tender love, I doe not burne:

Marry but shine, and ile reflect your beames,

With fervent ardor. Faith! I wuld be loath to flatter thee, faire soule, because I love, not doat, court like thy husband, which thy father sweares, to morrowe morne, I must be. This is all; and now from henceforth, trust me, Mellida, Ile not speake one wise word to thee more.

*Mel.* I trust yee.

*Gal.* By my troth, Ile speak pure foole to thee now.

*Mel.* You will speake the liker your selfe.

*Gal.* Good faith, Ile accept of the cockescombe, so you will not refuse the bable.

*Mel.* Nay, good sweet, keepe them both; I am enamour'd of neither.

*Gal.* Goe to, I must take you downe for this. Lende me your eare.

*Ros.* A glowe worme? the word,—*Splendescit tantum tenebris.*

*Mat.* O, ladie, the glowe worme figurates my valour, which shineth brightest in most darke, dismal, and horrid atchievements.

*Ros.* Or rather, your glowe worme represents your wit, which only seems to have fire in it, though indeed tis but an *ignis fatuus*, and shines onely in the darke, deade night of fooles admiration.

*Mat.* Ladie, my wit hath spurs, if it were dispos'd to ride you.

*Ros.* Faith, sir, your wits spurs have but walking rowels; dull, blunt, they will not drawe blood: the gentlemen ushers may admit them the presence, for anie wrong they can doe to ladies.

*Bal.* Truely, I have strained a note above Ela for a devise; looke you, tis a faire rul'd singing booke: the word, *Perfect, if it were prickt.*

*Fla.* Though you are mask't, I can guesse who you are by your wit. You are not the exquisite Balurdo, the most rarely shap't Balurdo.

*Bal.* Who, I? No, I am not Sir Jeffrey Balurdo. I am not as well knowne by my wit as an alehouse by a red lattice. I am not worthy to love and be beloved of Flavia.

*Fla.* I will not scorne to favour such good parts as are applauded in your rarest selfe.

*Bal.* Truly, you speake wisely, and like a jantlewoman of foureteene yeares of age. You know the stone called *lapis*; the nearer it comes to the fire, the hotter it is: and the bird, which the geometricians cal *avis*, the farther it is from the earth, the nearer it is to the heaven; and love, the nigher it is to the flame, the more remote (ther's a word, remote), the more remote it is from the frost. Your wit is quicke; a little thinge pleaseth a young ladie, and a smal favour contenteth an ould courtier; and so, sweete mistresse, I trusse my codpeece point.

¶ *Enter FELICHE.*

*Pie.* What might import this florish? Bring us word.

*Feli.* Stand away: here's such a companie of fibotes, hulling about this galleasse of greatnesse, that there's no boarding him.

Doe you heare yon thing call'd duke?

*Pie.* How now, blunt Feliche; what's the newes?

*Feli.* Yonder's a knight, hath brought Andrugio's head, and craves admittance to your chaire of state.

¶ *Cornets sound a cynet. Enter ANDRUGIO, in armour.*

*Pie.* Conduct him with attendance sumptuous;  
Sound all the pleasing instruments of joy;  
Make tryumph stand on tiptoe whil'st we meete:  
O sight most gracious, O revenge most sweete!

*And.* We vowe, by the honour of our birth, to recompence any man that bringeth Andrugio's head, with twentie thousand double pistolets, and the endeering to our choysest love.

*Pie.* We still with most unmov'd resolv'd confirme  
Our large munificence: and here breath

A sad and solemne protestation :  
 When I recall this vowe, O, let our house  
 Be even commaunded, staine, and trampled on,  
 As worthlesse rubbish of nobilitie.

*And.* Then here, Piero, is Andrugio's head,  
 Royally casked in a helme of steele :  
 Give me thy love, and take it. My dauntlesse soule  
 Hath that unbounded vigor in his spirits  
 That it can beare more ranke indignitie,  
 With lesse impatience than thy cancred hate  
 Can sting and venome his untainted worth  
 With the most viperous sound of malice. Strike ;  
 O, let no glimse of honour light thy thoughts,  
 If there be any heat of royall breath  
 Creeping in thy vaines, O stifle it.  
 Be still thy selfe, bloodie and trecherous.  
 Fame not thy house with an admired acte  
 Of princely pittie. Piero, I am come  
 To soyle thy house with an eternall blot  
 Of savage crueltie ; strike, or bid me strike.  
 I pray my death ; that thy nere dying shame  
 Might live immortall to posteritie.  
 Come, be a princely hangman, stoppe my breath.  
 O dread thou shame, no more then I dread death.

*Pie.* We are amaz'd, our royall spirits numm'd,  
 In stiffe astonisht wonder at thy prowesse,  
 Most mightie, valiant, and high trowing heart.  
 We blush, and turne our hate upon our selves,  
 For hating such an unpeer'd excellence.  
 I joy my state : him whome I loath'd before,  
 That now I honour, love, nay more, adore.

*[The still flutes sound a mournfull cynet. Enter a coffin.]*

But stay ; what tragic spectacle appears !

Whose bodie beare you in that mournfull hearse ?

*Lu.* The breathlesse trunke of young Antonio.

*Mel.* Antonio (aye me), my lord ! my love ! my — — .

*And.* Sweete pretious issue of most honor'd blood,  
Rich hope, ripe vertue, O untimely losse !  
Come hither, friend. Pree thee, doe not weepe.  
Why, I am glad hee's deade ; he shall not see  
His fathers vanquisht by hisemie.

Even in princely honour ; nay, pree thee, speake !  
How dy'd the wretched boy ?

*Lu.* My lord !

*And.* I hope he dyed yet like my sonne, ifaith.

*Lu.* Alas, my lord !

*And.* He died unforst, I trust, and valiantly.

*Lu.* Poore gentleman, being — —

*And.* Did his hand shake, or his eye looke dull,  
His thoughts reele, fearefull when he struck the stroke ?  
And if they did, Ile rend them out the hearse,  
Rip up his cearecloth, mangle his bleake face,  
That when he comes to heaven, the powers divine  
Shall nere take notice that he was my sonne.

Ile quite disclaime his birth. Nay, pree thee, speake :  
And twere not hoopt with steele, my brest wold break.

*Mel.* O that my spirit in a sigh could mount  
Into the spheare, where thy sweet soule doth rest !

*Pie.* O that my teares, bedewing thy wan cheeke,  
Could make new spirit sprout in thy could blood !

*Bal.* Verely, he lookes as pittifully as a poore John ; as  
I am true knight, I could weepe like a ston'd horse.

*And.* Villaine, tis thou hast murdred my sonne !  
Thy unrelenting spirit (thou black dogge,

That took'st no passion of his fatall love)  
Hath forst him give his life untimely end.

*Pie.* Oh! that my life, her love, my dearest blood  
Would but redeeme one minute of his breath!

*Ant.* I seize that breath. Stand not amaz'd, great states:  
I rise from death that never liv'd till now.

Piero, keepe thy vowe, and I enjoy  
More unexpressed height of happinesse  
Then power of thought can reach; if not, loe here  
There stands my tounge, and here a pleasing stage:  
Most wisht spectators of my tragedie,  
To this end have I fain'd, that her faire eye,  
For whom I liv'd, might blesse me ere I die.

*Mel.* Can breath depaint my unconceived thoughts?  
Can words describe my infinite delight  
Of seeing thee, my lord Antonio?

O no; conceipt, breath, passion, words, be dumbe,  
Whilst I instill the deawe of my sweete blisse,  
In the soft pressure of a melting kisse!

*Sic, sic juvat ire sub umbras.*

*Pie.* Faire sonne (now Ile be proud to call thee sonne),  
Enjoy me thus: my verie breast is thine;  
Possesse me freely, I am wholly thine.

*Ant.* Deare father.

*And.* Sweet son, sweet son, I can speake no more:  
My joyes passion flowes above the shoare,  
And choakes the current of my speach.

*Pie.* Young Florence prince, to you my lips must beg  
For a remittance of your interest.

*Gal.* In your faire daughter, with all my thought,  
So helpe me faith, the naked truth Ile unfold;  
He that was nere hot will soone be cold.

*Pie.* No man els makes claime unto her?

*Mat.* The valiant speake truth in briefe : no—

*Bal.* Trulie, for Sir Jeffrey Balurdo, he disclaimes to have had anie thing in her.

*Pie.* Then here I give her to Antonio.

Royall, valiant, most respected prince,

Let's clippe our hands; Ile thus observe my vowe :

I promised twenty thousand double pistolets,

With the indeering to my dearest love,

To him that brought thy head; thine be the golde,

To solemnize our houses unitie;

My love be thine, the all I have be thine.

Fill us fresh wine, the forme wee take by this;

Weele drinke a health, while they two sip a kisse.

Now there remains no discord that can sound

Harsh accents to the eare of our accord :

So please your neece to match.

*Ros.* Troth, uncle, when my sweet fac't cuz hath tolde me how she likes the thing called wedlock, may be Ile take a survey of the checkroll of my servants; and he that hath the best parts of, Ile pricke him downe for my husband.

*Bal.* For passion of love now, remember me to my mistresse, lady Rossaline, when she is pricking down the good parts of her servants. As I am true knight, I grow stiffe; I shall carry it.

*Pie.* I will.

Sound Lidian wires, once make a pleasing note,

On Nectar streames of your sweete ayres, to flote.

*Ant.* Here ends the comick crosses of true love;

Oh! may the passage most succesfull prove!

*FINIS.*



## EPILOGUS.

**G**ENTLEMEN, though I remaine an armed Epilogue, I stand not as a peremptory challenger of desert, either for him that composed the Comedy, or for us that acted it ; but a most submissive supplyant for both. What imperfection you have seene in us, leave with us, and weele amend it ; what hath pleased you, take with you, and cherish it. You shall not be more ready to embrace anything commendable, then we will endeavour to amend all things reproveable. What we are, is by your favour. What we shall be, rests all in your applausive incouragements.

[*Exit.*







# ANTONIOS REVENGE.

The Second Part of the Historie of

ANTONIO AND MELLIDA.







## ANTONIOS REVENGE.

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### ¶ *THE PROLOGUE.*

**T**HE rawish danke of clumzie winter ramps  
The fluent summers vaine ; and drizzling sleet  
Chilleth the wan bleak cheek of the numd earth,  
Whilst snarling gusts nibble the juyceles leaves,  
From the nak't shuddring branch ; and pils the skinne  
From off the soft and delicate aspectes.  
O now, me thinks, a sullen tragick sceane  
Would suite the time, with pleasing congruence.  
May we be happie in our weake devoyer,  
And all parte pleas'd in most wisht content ;  
But sweate of Hercules can nere beget  
So blest an issue. Therefore, we proclaime,  
If any spirit breathes within this round,  
Uncapable of waightie passion  
(As from his birth, being hugged in the armes,  
And nuzzled twixt the breastes of happinesse),  
Who winks, and shuts his apprehension up  
From common sense of what men were, and are,  
Who would not knowe what men must be—let such  
Hurrie amaine from our black visag'd showes :

We shall affright their eyes. But if a breast  
Nail'd to the earth with griefe, if any heart  
Pierc't through with anguish pant within this ring,  
If there be any blood whose heate is choakt  
And stifled with true sense of misery,  
If ought of these straines fill this consort up—  
Th' arrive most welcome. O that our power  
Could lackie or keepe wing with our desires,  
That with unused paize of stile and sense,  
We might waigh massy in judicious scale.  
Yet heere 's the prop that doth support our hopes,  
When our sceanes falter, or invention halts,  
Your favour will give crutches to our faults. [Exit.]



## ACTUS PRIMUS.

## SCENA PRIMUS.

¶ *Enter PIERO, unbrac't, his armes bare, smear'd in blood, a poniard in one hand bloodie, and a torch in the other ; STROTZO, following him with a corde.*

*Pie.* **H**O, Gasper Strotzo, binde Feliches trunk  
Unto the panting side of Mellida. [*Exit Str.*  
'Tis yet dead night, yet al the earth is cloucht  
In the dull leaden hand of snoring sleepe.

No breath disturbs the quiet of the ayre,  
No spirit moves upon the breast of earth,  
Save howling dogs, night crowes, and screeching owls,  
Save meager ghosts, Piero, and black thoughts.  
One, two. Lord, in two houres what a toplesse mount  
Of unpeer'd mischief have these hands cast up!

¶ *Enter STROTZO.*

I can scarce coope triumphing vengeance up  
From bursting forth in bragart passion.

*Str.* My lord, 'tis firmly saide that ——.

*Pie.* Andrugio sleepes in peace : this braine hath choakt  
The organ of his breast. Feliche hangs  
But as a baite upon the line of death,  
To tice on mischief. I am great in blood,  
Unequald in revenge. You horrid scouts  
That centinell swart night, give lowde applause  
From your large palms. First know, my hart was rais'd  
Unto Andrugios life upon this ground.

*Str.* Duke, 'tis reported ——

*Pie.* We both were rivals in our May of blood,  
Unto Maria, faire Ferraras heire.  
He wan the ladie to my honours death,  
And from her sweetes cropt this Antonio ;  
For which I burnt in inward sweltring hate,  
And festred rankling malice in my breast,  
Till I might belke revenge upon his eyes :  
And now (O blessed now ! ) 'tis done. Hell, night,  
Give lowde applause to my hypocrisie.  
When his bright valour even dazled sense,  
In offering his owne heade, publick reproach  
Had blurd my name. Speake, Strotzo, had it not ?  
I had —— If then ——

*Str.* It had, so please ——

*Pie.* What had so please ? Unseasoned sycophant,  
Piero Sforza is no nummed lord,  
Senselesse of all true touch ; stroake not the head  
Of infant speach, till it be duly borne ;  
Goe to.

*Str.* How now ! Fut, Ile not smother your speach.

*Pie.* Nay, right thine eyes : twas but a little spleene ;  
(Huge plunge !  
Sinn's growne a slave, and must observe slight evils ;  
Huge villaines are inforc't to clawe all divels.)  
Pish, sweete thy thoughts and give me ——.

*Str.* Stroake not the heade of infant speach ! Goe to !

*Pie.* Nay, calme this storme. I ever held thy breast  
More secret, and more firme in league of blood,  
Then to be struck in heate with each slight puffe.  
Give me thy eares ; huge infamie  
Presse downe my honour ; if even then, when

His fresh act of prowesse bloom'd out full,  
I had tane vengeance on his hated head ——.

*Str.* Why it had ——.

*Pie.* Could I avoyde to give a seeming graunt  
Unto fruition of Antonios love ?

*Str.* No.

*Pie.* And didst thou ever see a Judas kisse,  
With a more covert touch of fleering hate ?

*Str.* No.

*Pie.* And having clipt them with pretence of love,  
Have I not crush't them with a cruell wring ?

*Str.* Yes.

*Pie.* Say, faith, didst thou ere heare, or reade, or see  
Such happie vengeance, unsuspected death ?  
That I should drop strong poyson in the boawle,  
Which I my selfe carous't unto his health  
And future fortune of our unitie,  
That it should worke even in the husht of night,  
And strangle him on sodaine ; that faire showe  
Of death, for the excessive joy of his fate,  
Might choake the murder ? Ha Strotzo, is't not rare ?  
Nay, but waigh it. Then Feliche stabd  
(Whose sinking thought frightned my conscous hart),  
And laid by Mellida, to stop the match,  
And hale on mischiefe. This all in one night ?  
Is't to be equall'd, thinkst thou ? O, I could eate  
Thy fumbling throat, for thy lagd censure. Fut,  
Is't not rare ?

*Str.* Yes.

*Pie.* No ? yes ? nothing but no, and yes, dull lumpe ?  
Canst thou not hony me with fluent speach,  
And even adore my toplesse villany ?

Will I not blast my owne blood for revenge?  
 Must not thou straight be perjur'd for revenge?  
 And yet no creature dreame tis my revenge.  
 Will I not turne a glorious bridall morne  
 Unto a Stygian night? Yet naught but no, and yes!

*Str.* I would have told you, if the incubus  
 That rides your bosome would have patience.  
 It is reported that, in private state,  
 Maria, Genoas dutchesse, makes to court,  
 Longing to see him, whom she nere shall see,  
 Her lord Andrugio. Belike she hath receiv'd  
 The newes of reconciliation:  
 Reconciliation with a death?

Poore ladie, shall but finde poore comfort in't.

*Pie.* O, let me swoone for joy. By heaven, I thinke  
 I ha said my prayers, within this month at least;  
 I am so boundlesse happie. Doth she come?  
 • By this warme reeking goare, Ile marrie her.  
 Looke I not now like an inamorate?  
 • Poyson the father, butcher the son, and marrie the mother, ha!  
 Strotzo, to bed: snort in securest sleepe;  
 For see, the dapple gray coursers of the morne  
 Beat up the light with their bright silver hooves,  
 And chase it through the skye. To bed, to bed!  
 This morne my vengeance shall be amply fed. [Exit.]

## SCENA SECUNDA.

¶ *Enter* LUCEO, MARIA, and NUTRICHE.

*Mar.* Stay, gentle Luceo, and vouchsafe thy hand.

*Lu.* O, Madam ——.



*Mar.* Nay, pree thee give me leave to say, vouchsafe ;  
 Submisse intreats besee me my humble fate.

Here let us sit. O Luceo, fortunes gilt  
 Is rubd quite off from my slight tin-foild state,  
 And poore Maria must appeare ungrac't  
 Of the bright fulgor of gloss'd majestie.

*Lu.* Cheer up your spirits, Madam, fairer chance  
 Then that which courts your presence instantly  
 Can not be formed by the quick mould of thought.

*Mar.* Art thou assur'd the dukes are reconcil'd ?  
 Shall my wombes honour wed faire Mellida ?  
 Will heaven at length grant harbour to my head ?  
 Shall I once more clip my Andrugio ?  
 And wreath my armes about Antonios necke ?  
 Or is glib rumor growne a parasite,  
 Holding a false glasse to my sorrowes eyes,  
 Making the wrinkl'd front of grieve seeme faire,  
 Though tis much riveld with abortive care.

*Lu.* Most virtuous princesse, banish straggling feare,  
 Keepe league with comfort. For these eyes beheld  
 The dukes united ; yon faint glimmering light  
 Nere peeped through the crannies of the east,  
 Since I beheld them drinke a sound carouse,  
 In sparkling Bacchus,  
 Unto eache others health ;  
 Your sonne assur'd to beatious Mellida,  
 And all clouds clear'd of threatning discontent.

*Mar.* What age is morning of ?

*Lu.* I thinke 'bout five.

*Mar.* Nutriche, Nutriche. !

*Nut.* Beshrow your fingers marry, you have disturb'd  
 the pleasure of the finest dreame. O God ! I was even

comming to it, lawe. O Jesu ! twas comming of the swetest. Ile tell you now, me thought I was maried, and mee thought I spent (O Lord, why did you wake mee ?), and mee thought I spent three spur roials on the fidders for striking up a fresh hornpipe. Saint Ursula, I was even going to bed, and you, mee thought, my husband, was even putting out the tapers, when you, Lord—I shall never have such a dreame come upon mee, as long as ——.

*Mar.* Peace, idle creature, peace !

When will the court rise ?

*Lu.* Madam, twere best you tooke some lodging up,  
And lay in private till the soile of grieve  
Were cleared your cheeke, and new burnisht lustre  
Cloath'd your presence, 'fore you sawe the dukes,  
And enterd 'mong the proud Venetian States.

*Mar.* No, Lucio, my deare lord's wise, and knowes  
That tinsill glitter, or rich purfled robes,  
Curled haire, hung full of sparkling carcanets,  
Are not the true adornements of a wife.

So long as wives are faithfull, modest, chaste,  
Wise lords affect them. Vertue doth not waste,  
With each slight flame of crackling vanitie.

A modest eye forceth affection,  
Whilist outward gaine light lookes but entice.  
Fairer then nature faire is fowlest vice.

She that loves art to get her cheeke more lovers,  
Much outward gaudes slight inward grace discovers.  
I care not to seeme faire but to my lord.

Those that strive most to please most strangers sight,  
Follie may judge most faire, wisdom most light.

¶ *Musique sounds a short straine.*

But harke, soft musique gently mooves the ayre :

I thinke the bridegroom's up. Lucio, stand close.  
 O, now Marya, challenge grieffe to stay  
 Thy joyes encounter. Looke, Lucio, tis cleare day.

## SCENA TERTIA.

¶ *Enter* ANTONIO, GALEATZO, MATZAGENTE, BALURDO,  
 PANDULPHO FELICHE, ALBERTO, FOROBOSCO,  
 CASTILIO, *and a Page.*

*Ant.* Darknesse is fled : looke, infant morn hath drawne  
 Bright silver curtains 'bout the couch of night ;  
 And now Auroras horse trots azure rings,  
 Breathing faire light about the firmament.  
 Stand, what's that ?

*Mat.* And if a horned divell should burst forth,  
 I would passe on him with a mortall stocke.

*Alb.* Oh, a horned divell would proove ominous  
 Unto a bridegroomes eyes.

*Mat.* A horned divell ? Good : ha, ha, ha !—very good !

*Alb.* Good tand prince, laugh not. By the joyes of love,  
 When thou dost girne, thy rusty face doth looke  
 Like the head of a rosted rabbit : fie upont.

*Bal.* By my troth, me thinks his nose is just colour de roy.

*Mat.* I tel thee, foole, my nose will abide no jest.

*Bal.* No, in truth, I do not jeast ; I speake truth. Truth  
 is the touchstone of all things ; and, if your nose will not  
 abide the truth, your nose will not abide the touch ; and,  
 if your nose will not abide the touch, your nose is a copper  
 nose, and must be nail'd up for a slip.

*Mat.* I scorne to retort the obtuse jeast of a foole.

[Balurdo *drawes out his writing tables, and writes.*

*Bal.* Retort and obtuse, good words, very good words.

*Gal.* Young prince, looke sprightly; fie, a bridegroom sadde!

*Bal.* In truth, if he were retort, and obtuse, no question, hee would bee merrie; but and please my genius, I will be most retort and obtuse ere night. Ile tell you what Ile beare soone at night in my shielde, for my device.

*Gal.* What, good Balurdo?

*Bal.* O, doe me right, Sir Gefferey Balurdo; sir, sir, as long as ye live, sir.

*Gal.* What, good Sir Gefferey Balurdo?

*Bal.* Marry forsooth, Ile carrie for my device my grand-fathers great stone-hors, flinging up his head, and jerking out his left legge. The word "Wighy Purt," as I am a true knight, wil't not bee most retort and obtuse, ha?

*Ant.* Blowehence these sapessejestes. I tell you, bloods! My spirit's heavy, and the juice of life

Creepes slowly through my stifned arteries.

Last sleep, my sense was steep't in horrid dreames;

Three parts of night were swallow'd in the gulfe

Of ravenous time, when to my slumbring powers,

Two meager ghosts made apparition.

The on's breast seem'd fresh pauncht with bleeding wounds,

Whose bubling gore sprang in frighted eyes;

The other ghost assum'd my fathers shape:

Both cride, "Revenge!" At which my trembling joynts  
(Iced quite over with a froz'd cold sweate)

Leap't forth the sheets. Three times I gasp't at shades;

And thrice, deluded by erroneous sense,

I forc't my thoughts make stand—when loe, top't

A large bay window, through which the night

Struck terror to my soule. The verge of heaven

Was ringd with flames, and all the upper vault  
 Thick lac't with flakes of fire ; in midst whereof  
 A blazing comet shot his threatning traine  
 Just on my face. Viewing these prodigies,  
 I bow'd my naked knee and pierc't the starre,  
 With an outfacing eye ; pronouncing thus :  
*Deus imperat astris.* At which, my nose straight bled ;  
 Then doubl'd I my word, so slunke to bed.

*Bal.* Verely, Sir Gefferey had a monstrous strange  
 dream the last night. For mee thought I dreamt I was  
 asleepe, and me thought the ground yaun'd and belkt up  
 the abhominable ghost of a misshapen simile, with two ugly  
 pages ; the one called master, even as going before ; and  
 the other mounser, even so following after ; whilst Signior  
 Simile stalked most prodigiously in the midst. At which  
 I bewrayed the fearefulnessse of my nature, and being  
 readie to forsake the fortresse of my wit, start up, called  
 for a cleane shirt, eate a messe of broth, and with that I  
 awakt.

*Ant.* I pree thee, peace. I tell you, gentlemen,  
 The frightfull shades of night yet shake my braine :  
 My gellied blood's not thaw'd : the sulphur damp,  
 That flowe in winged lightning 'bout my couch,  
 Yet stick within my sense, my soule is great  
 In expectation of dire prodigies.

*Pan.* Tut, my young prince, let not thy fortunes see  
 Their lord a coward. He that's nobly borne  
 Abhorres to feare. Base feare's the brand of slaves.  
 Hee that observes, pursues, slinks back for fright,  
 Was never cast in mould of noble spright.

*Gal.* Tush, there's a sun will straight exhale these damp  
 Of chilling feare. Come, shal's salute the bride ?

*Ant.* Castilio, I pree thee mixe thy breath with his :  
Sing one of Signior Renaldo's ayres,  
To rouse the slumbring bride from gluttoning,  
In surfet of superfluous sleepe. Good signior, sing.

## CANTANT.

What meanes this silence and unmooved calme !  
Boy, winde thy cornet : force the leaden gates  
Of lasie sleepe fly open, with thy breath.  
My Mellida not up ? nor stirring yet ? umh !

*Mar.* That voice should be my sonnes Antonio's.  
Antonio !

*Ant.* Here, who cals ? here stands Antonio.

*Mar.* Sweete sonne.

*Ant.* Deare mother.

*Mar.* Faire honour of a chaste and loyall bed,  
Thy father's beautie, thy sad mother's love,  
Were I as powerfull as the voice of fate,  
Felicitie compleat should sweete thy state ;  
But all the blessings that a poore banisht wretch  
Can powre upon thy heade, take, gentle sonne :  
Live, gracious youth, to close thy mothers eyes,  
Lov'd of thy parents, till their latest hower :  
How cheares my lord, thy father ? O sweet boy,  
Part of him thus I clip, my deare, deare joy.

*Ant.* Madam, last night I kissed his princely hand,  
And tooke a treasur'd blessing from his lips :  
O mother, you arrive in jubilee,  
And firme attonement of all boystrous rage ;  
Pleasure, united love, protested faith,  
Guard my lov'd father, as sworne pensioners :  
The dukes are leagu'd in firmest bond of love,

And you arrive even in the solsticie  
 And highest point of sun-shine happinesse.

[*One windes a cornet within.*

Harke, madam, how yon cornet jerketh up  
 His straind shrill accents, in the capering ayre ;  
 As proud to summon up my bright cheek't love.  
 Now, mother, ope wide expectation :  
 Let loose your amplest sense, to entertaine  
 Th' impression of an object of such worth,  
 That life's too poore to.

*Gal.* Nay, leave hyperboles.

*Ant.* I tel thee, prince, that presence straight appears,  
 Of which thou canst not forme hyperboles :  
 The trophy of tryumphing excellence,  
 The heart of beautie, Mellida appeares.  
 See, looke, the curtaine stirs, shine natures pride,  
 Loves vitall spirit, deare Antonio's bride.

[*The curtain's drawne, and the bodie of Feliche, stabd  
 thick with wounds, appeares hung up.*

What villaine bloods the window of my love ?  
 What slave hath hung yon gorie ensigne up  
 In flat defiance of humanitie ?  
 Awake, thou faire unspotted puritie.  
 Death's at thy windowe, awake, bright Mellida,  
 Antonio cals !

#### SCENA QUARTA.

¶ *Enter* PIERO *as at first, with* FOROBOSCO.

*Pie.* Who gives these il-befitting attributes  
 Of chast, unspotted, bright, to Mellida ?  
 He lies as lowde as thunder, shee's unchast,

Tainted, impure, blacke as the soule of hell.

*[He drawes his rapier, offers to run at Piero, but Maria holds his arme and staies him.]*

*Ant.* Dog! I will make thee eate thy vomit up,  
Which thou hast belk't gainst taintlesse Mellida.

*Pie.* Ramm't quicklie downe, that it may not rise up  
To imbraid my thoughts. Behold my stomack:  
Strike me quite through with the relentlesse edge  
Of raging furie. Boy, Ile kill thy love.  
Pandulfe Feliche, I have stabd thy sonne:  
Looke, yet his lifeblood reekes upon this steele.  
Albert, yon hangs thy friend. Have none of you  
Courage of vengeance? Forget I am your duke,  
Thinke Mellida is not Pieros bloode.

Imagine on slight ground, Ile blast his honour!  
Suppose I sawe not that incestuous slave,  
Clipping the strumpet with luxurious twines:  
O, numme my sense of anguish, cast my life  
In a dead sleepe, whilst lawe cuts off yon maine,  
Yon putred ulcer of my roiall bloode.

*For.* Keepe league with reason, gracious soveraigne.

*Pie.* There glowe no sparkes of reason in the world;  
All are rak't up in ashie beastlinesse.  
The bulke of man's as darke as Erebus,  
No branch of reasons light hangs in his trunke:  
There lives no reason to keepe league withall.  
I ha no reason to be reasonable.  
Her wedding eve, linkt to the noble blood  
Of my most firmly reconciled friend,  
And found even clingd in sensualitie!  
O heaven! O heaven! Were she as neare my heart  
As is my liver, I would rend her off.



## SCENA QUINTA.

¶ *Enter STROTZO.*

*Str.* Whither, O whither shall I hurle vast griefe ?

*Pie.* Here, into my breast : tis a place built wide  
By fate, to give receipt to boundlesse woes.

*Str.* O no ; here throb those hearts, which I must cleave  
With my keene pearcing newes. Andrugio's dead.

*Pie.* Dead ?

*Mar.* O me, most miserable !

*Pie.* Dead, alas, how dead ? [*Give seeming passion.*  
Fut, weepe, act, faine. Dead ! alas, how dead ?

*Str.* The vast delights of his large sodaine joyes  
Opned his powers so wide, that's native heate  
So prodigally flow'd t' exterior parts,  
That thinner citadell was left unmand,  
And so surpriz'd on sodaine by colde death.

*Mar.* O fatal, disastrous, cursed, dismall !  
Choake breath and life. I breath, I live too long.  
Andrugio, my lord, I come, I come !

*Pie.* Be cheerefull, princesse ; help, Castilio,  
The ladie's swouned ; helpe to beare her in.  
Slow comfort to huge cares is swiftest sin.

*Bal.* Courage, courage, sweet ladie, tis sir Gefferey  
Balurdo bids you courage. Truly I am as nimble as an  
elephant about a ladie.

*Pan.* Dead ?

*Ant.* Dead ?

*Alb.* Dead ?

*Ant.* Why, now the womb of mischiefe is deliver'd,  
Of the prodigious issue of the night.

*Pan.* Ha, ha, ha!

*Ant.* My father dead? my love attaint of lust :  
That 's a large lye, as vast as spacious hell :  
Poore guiltlesse ladie! O, accursed lye!  
What, whome, whether, which shall I first lament?  
A deade father, a dishonour'd wife. Stand.  
Me thinks I feele the frame of nature shake.  
Cracks not the joynts of earth to beare my woes?

*Alb.* Sweet prince, be patient.

*Ant.* S'lid, sir, I will not in despight of thee.  
Patience is slave to fooles : a chaine that 's fixt  
Onely to postes, and senselesse log-like dolts.

*Alb.* Tis reasons glorie to commaund affects.

*Ant.* Lies thy cold father dead, his glossed eyes  
New closed up by thy sad mothers hands?  
Hast thou a love as spotlesse as the browe  
Of clearest heaven, blurd with false defames?  
Are thy moyst entrals crumpled up with grieve  
Of parching mischiefs? Tel me, does thy hart  
With punching anguish spur thy galled ribs?  
Then come and let's sit and weep and wreath our arms :  
He heare thy counsell.

*Alb.* Take comfort.

*Ant.* Confusion to all comfort! I defie it.  
Comfort 's a parasite, a flattering Jack :  
And melts resolv'd despaire. O boundlesse woe,  
If there be any black yet unknowen grieve,  
If there be any horror yet unfelt,  
Unthought of mischiefe in thy fiendlike power,  
Dash it upon my miserable heade :  
Make me more wretch, more cursed if thou canst.  
O, now my fate is more than I could feare :  
My woes more waightie than my soule can beare. [Exit.]

*Pan.* Ha, ha, ha!

*Alb.* Why laugh you, uncle? That's my cuz, your son,  
Whose brest hangs cased in his cluttered gore.

*Pan.* True, man, true: why, wherefore should I weepe?  
Come, sit, kinde nephew: come on; thou and I  
Will talke as chorus to this tragedie.

Intreat the musick straine their instruments,  
With a slight touch, whilst we.—Say on, faire cuz.

*Alb.* He was the very hope of Italy,

[*Musick sounds softly.*

The blooming honour of your drooping age.

*Pan.* True, cuz, true. They say that men of hope are  
Good are supprest by base desertlesse clods, [crusht:  
That stifle gasping vertue. Look, sweet youth,  
How provident our quick Venetians are,  
Least hoves of jades should trample on my boy:  
Looke how they lift him up to eminence,  
Heave him, bove reach of flesh. Ha, ha, ha!

*Alb.* Uncle, this laughter ill becomes your griefe.

*Pan.* Would'st have me cry, run raving up and down,  
For my sons losse? would'st have me turn rank mad,  
Or wring my face with mimic action;  
Stampe, curse, weepe, rage, and then my bosom strike?  
Away, tis aspissh action, player-like.  
If hee is guiltlesse, why should teares be spent?  
Thrice blessed soule that dyeth innocent.  
If he is leaped with so foule a guilt,  
Why should a sigh be lent, a teare be spilt?  
The gripe of chaunce is weake to wring a teare  
From him that knowes what fortitude should beare.  
Listen, young blood. Tis not true valors pride  
To swagger, quarrell, sweare, stampe, rave, and chide,

To stab in fume of blood, to keepe lowde coyle,  
To bandie factions in domestick broyles,  
To dare the act of sins, whose filth excels  
The blackest customes of blinde infidels.  
No, my lov'd youth : he may of valour vaunt  
Whom fortunes lowdest thunder can not daunt,  
Whom fretful gaules of chance, sterne fortunes siege,  
Makes not his reason slinke, the soules faire liege,  
Whose well pais'd action ever rests upon,  
Not giddie humours, but discretion.  
This heart in valour, even Jove out-goes :  
Jove is without, but this 'bove sense of woes :  
And such a one, eternitie : Behold—  
Good morrow, sonne ; thou bidst a fig for colde.  
Sound lowder musick : let my breath exact,  
You strike sad tones unto this dismal act.



## ACTUS SECUNDUS.

## SCENA PRIMUS.

*The cornets sound a cyenet.*

¶ *Enter two mourners with torches, two, with streamers; CASTILIO and FOROBOSCO, with torches; a Herald bearing ANDRUGIO'S helme and sword; the coffin; MARIA supported by LUCIO and ALBERTO; ANTONIO, by himselfe; PIERO and STROZZO, talking; GALEATZO and MATZAGENTE, BALURDO and PANDULFO: the coffin set downe; helme, sworde and streamers hung up, placed by the Herald; whilst ANTONIO and MARIA wet their handkerchers with teares, kisse them, and lay them on the hearse, kneeling; all goe out but PIERO. Cornets cease, and he speakes.*

*Pie.*

**R**

OT ther, thou cearcloth that infolds the  
flesh [dust;  
Of my loath'd foe; moulder to crumbling  
Oblivion choake the passage of thy fame.

Trophees of honor'd birth droppe quickly downe:  
Let naught of him, but what was vitious, live.  
Though thou art deade, thinke not my hate is dead:  
I have but newly twone my arme in the curld locks  
Of snakie vengeance. Pale, beetle-brow'd hate  
But newly bustles up. Sweet wrong, I clap thy thoughts.  
O let me hug my bosome, rub thy breast,

In hope of what may happe. Andrugio rots :  
 Antonio lives : umh : how long ? ha, ha ! how long ?  
 Antonio packt hence, Ile his mother wed,  
 Then cleare my daughter of supposed lust,  
 Wed her to Florence heire. O excellent !  
 Venice, Genoa, Florence at my becke,  
 At Piero's nod. Balurdo, O ho !  
 O twill be rare, all unsuspected donne.  
 I have bin nurst in blood, and still have suckt  
 The steeme of reeking gore. Balurdo, ho !

¶ *Enter BALURDO with a beard, halfe of, halfe on.*

*Bal.* When my beard is on, most noble prince, when  
 my beard is on.

*Pie.* Why, what dost thou with a beard ?

*Bal.* In truth, one tolde me that my wit was balde, and  
 that a meremaide was halfe fish, and halfe flesh, and there-  
 fore to speake wisely, like one of your counsell, as indeede  
 it hath pleased you to make me, not onely being a foole,  
 of your counsell, but also to make me of your counsell,  
 being a foole. If my wit be bald, and a mermaid be halfe  
 fish and halfe cunger, then I must be forced to conclude,  
 the tyring man hath not glewd on my beard halfe fast  
 enough. Gods bores, it wil not stick to fal off.

*Pie.* Dost thou know what thou hast spoken all this  
 while ?

*Bal.* O lord Duke, I would be sorie of that. Many men  
 can utter that which no man, but themselves, can conceive :  
 but I thanke a good wit, I have the gift to speake that  
 which neither any man els, nor my selfe, understands.

*Pie.* Thou art wise. He that speaks he knows not  
 what, shal never sin against his own conscience : go to,  
 thou art wise.

*Bal.* Wise? O no, I have a little natural discretion, or so; but for wise, I am somewhat prudent; but for wise, O lord!

*Pie.* Hold, take those keyes, open the castle vault, and put in Mellida.

*Bal.* And put in Mellida? Well, let me alone.

*Pie.* Bid Forobosco and Castilio guard, Indeere thy selfe Pieros intimate.

*Bal.* Indeere, and intimate; good, I assure you. I will indeere and intimate Mellida into the dungeon presently.

*Pie.* Will Pandulfo Feliche waite on me?

*Bal.* I will make him come, most retort and obtuse, to you presently. I thinke, Sir Jeffrey talks like a counsellor. Go to, gods neaks, I thinke I tickle it.

*Pie.* He seeme to winde yon foole with kindest arme. He that's ambitious minded, and but man, Must have his followers beasts, dubd slavish sots, Whose service is obedience, and whose wit Reacheth no further then to admire their lord, And stare in adoration of his worth. I love a slave rak't out of common mud Should seeme to sit in counsell with my heart. High honour'd blood's too squemish to assent, And lend a hand to an ignoble act. Poyson from roses who could ere abstract? How now, Pandulfo, weeping for thy sonne?

## SCENA SECUNDA.

*Enter* PANDULFO.

*Pan.* No, no, Piero, weeping for my sinnes: Had I bin a good father, he had bin a gracious sonne.

*Pie.* Pollution must be purg'd.

*Pan.* Why tainst thou then the ayre with stench of flesh,  
And humane putrifactions noysome sent?  
I pray his bodie. Who lesse boone can crave  
Than to bestowe upon the deade his grave?

*Pie.* Grave? why? think'st thou he deserves a grave,  
That hath defil'd the temple of ——.

*Pan.* Peace, peace!

Me thinks I heare a humming murmur creepe  
From out his gelli'd wounds. Looke on those lips,  
Those now lawne pillowes, on whose tender softnesse,  
Chaste modest speach, stealing from out his breast,  
Had wont to reste it selfe, as loath to poast  
From out so faire an inne: look, look, they seeme to stir,  
And breath defyance to black obloquie.

*Pie.* Think'st thou thy sonne could suffer wrongfully?

*Pan.* A wise man wrongfully, but never wrong  
Can take; his breast's of such well tempered prooffe,  
It may be rac'd, not pearc't, by savage tooth  
Of foaming malice: showers of dartes may darke  
Heavens ample browe, but not strike out a sparke,  
Much lesse pearce the suns cheek; Such songs as these,  
I often dittied till my boy did sleepe;  
But now I turne plaine foole (alas) I weepe;

*Pie.* Fore heaven he makes me shrug; wold a were deade.  
He is a vertuous man. What has our court to doe  
With vertue, in the divels name! Pandulpho, harke:  
My lustfull daughter dies; start not, she dies.  
I pursue justice; I love sanctitie,  
And an undefiled temple of pure thoughts.  
Shall I speake freely? Good Andrugio's dead:  
And I doe feare a fetch; but (umh) would I durst speake.



I doe mistrust ; but (umh) death : is he all, all man ;  
 Hath he no part of mother in him, ha ?  
 No licorish womanish inquisitivenesse ?

*Pan.* Andrugio's deade !

*Pie.* I ; and I feare, his owne unnaturall blood,  
 To whome he gave life, hath given death for life.  
 How could he come on ? I see false suspect  
 Is vicde ; wrung hardly in a vertuous heart.  
 Well, I could give you reason for my doubts.  
 You are of honour'd birth, my very friende.  
 You know how god-like tis to roote out sin.  
 Antonio is a villaine. Will you joyne  
 In oath with me, against the traitors life,  
 And sweare, you knewe he sought his fathers death ?  
 I lov'd him well, yet I love justice more.  
 Our friends we should affect, justice adore.

*Pan.* My lord, the clapper of my mouth's not glibd  
 With court oyle, twill not strike on both sides yet.

*Pie.* Tis just that subjectes acte commaunds of kings.

*Pan.* Commaund then just and honorable things.

*Pie.* Even so, my selfe then will traduce his guilt.

*Pan.* Beware, take heed, least guiltlesse blood be spilt.

*Pie.* Where onely honest deeds to kings are free,  
 It is no empire, but a beggery.

*Pan.* Where more than noble deeds to kings are free,  
 It is no empire, but a tyranny.

*Pie.* Tush, juicellesse graybeard, tis immunity,  
 Proper to princes, that our state exactes,  
 Our subjects not alone to beare, but praise our acts.

*Pan.* O, but that prince that worthfull praise aspires,  
 From hearts, and not from lips, applause desires.

*Pie.* Pish, true praise, the brow of common men doth ring,  
False, only girts the temple of a king.

He that hath strength and 's ignorant of power,  
He was not made to rule, but to be rul'd.

*Pan.* Tis praise to doe, not what we can, but should.

*Pie.* Hence, doting Stoick : by my hope of blisse,  
Ile make thee wretched.

*Pan.* Defyance to thy power, thou rifted jawne.  
Now, by the lov'd heaven, sooner thou shalt  
Rince thy foule ribs from the black filth of sinne  
That soots thy heart, then make me wretched. Pish,  
Thou canst not coupe me up. Hadst thou a jaile  
With trebble walles, like antic Babilon,  
Pandulpho can get out. I tell thee, duke,  
I have ould Fortunatus wishing cappe :  
And can be where I list, even in a trice.  
Ile skippe from earth into the armes of heaven :  
And from tryumphall arch of blessednesse,  
Spit on thy froathy breast. Thou canst not slave  
Or banish me ; I will be free at home,  
Maugre the bearde of greatnesse. The port holes  
Of sheathed spirit are nere corb'd up :  
But still stand open readie to discharge  
Their pretious shot into the shrouds of heaven.

*Pie.* O torture ! slave, I banish thee the towne,  
Thy native seat of birth. [blasts

*Pan.* How proud thou speak'st ! I tell thee, duke, the  
Of the swolne cheekt winds, nor all the breath of kings  
Can puffe me out my native seat of birth.  
The earth 's my bodies, and the heaven 's my soules  
Most native place of birth, which they will keepe,

Despite the menace of mortalitie.

Why, duke,

That's not my native place, where I was rockt.

A wise mans home is wheresoere he is wise ;

Now that, from man, not from the place, doth rise.

*Pie.* Wold Iweredeafe (O plague!)? Hence, dotard wretch:  
Tread not in court. All that thou hast, I seize.

His quiet's firmer then I can disease.

*Pan.* Goe, boast unto thy flattring sycophants ;

Pandulpho's slave, Piero hath orethrowne.

Loose fortunes rags are lost ; my owne's my owne.

[*Piero's going out, lookes backe. Exeunt at severall doores.*

Tis true, Piero, thy vext heart shall see,

Thou hast but tript my slave, not conquered mee.

### SCENA TERTIA.

¶ *Enter ANTONIO with a booke, LUCIO, ALBERTO,*  
*ANTONIO in blacke.*

*Alb.* Nay, sweet, be comforted, take counsell and ——.

*Ant.* Alberto, peace : that grieffe is wanton sick,  
Whose stomacke can digest and brooke the dyet  
Of stale ill relisht counsell. Pigmie cares  
Can shelter under patience shield ; but gyant griefes  
Will burst all covert.

*Lu.* My lord, tis supper time.

*Ant.* Drinke deepe, Alberto ; eate, good Lucio ;  
But my pin'd heart shall eat on naught but woe.

*Alb.* My lord, we dare not leave you thus alone.

*Ant.* You cannot leave Antonio alone.

The chamber of my breast is even throngd  
With firme attendance that forswears to flinch.

I have a thing sits here ; it is not grieffe,  
 Tis not despaire, nor the most plague  
 That the most wretched are infected with ;  
 But the most greefull, despairing, wretched,  
 Accursed, miserable. O, for heavens sake  
 Forsake me now ; you see how light I am,  
 And yet you force me to defame my patience.

*Lu.* Faire gentle prince ——.

*Ant.* Away, thy voice is hatefull : thou dost buzze,  
 And beat my eares with intimations,  
 That Mellida, that Mellida is light,  
 And stained with adulterous luxury !  
 I cannot brook't. I tell the, Lucio,  
 Sooner will I give faith, that vertue's scant  
 In princes courts, will be adorn'd with wreath  
 Of choyce respect, and indeerd intimate.  
 Sooner will I beleeve that friendships raine  
 Will curbe ambition from utilitie,  
 Then Mellida is light. Alas, poore soule,  
 Didst ere see her (good heart), hast heard her speake ?  
 Kinde, kinde soule. Incredulitie it selfe  
 Would not be so brasse hearted, as suspect so modest cheeks.

*Lu.* My lord ——.

*Ant.* Away, a selfe-one guilt doth onely hatch distrust ;  
 But a chaste thought's as farre from doubt as lust.  
 I entreat you, leave me.

*Alb.* Will you endeavour to forget your grieffe ?

*Ant.* I faith I will, good friend, I faith I will.  
 Ile come and eate with you. Alberto ; see,  
 I am taking physicke, heer's philosophie.  
 Good honest, leave me, Ile drinke wine anone.

*Alb.* Since you enforce us, faire prince, we are gone.  
 [Exeunt Alberto and Lucio.]

¶ ANTONIO reads.

*A. Ferte fortiter: hoc est quo deum anteceditis. Ille enim extra patientiam malorum, vos supra. Contemnite dolorem: aut solvetur, aut solvet. Contemnite fortunas: nullus telus, quo feriret animum habet.*

Pish, thy mother was not lately widdowed,  
 Thy deare affied love lately defam'd  
 With blemish of foule lust, when thou wrot'st thus,  
 Thou wrapt in fures, beaking thy lymb's 'fore fiers,  
 Forbidst the frozen zone to shudder. Ha, ha! tis naught  
 But foamie bubling of a fleamie braine,  
 Naught els but smoake. O what danke marrish spirit,  
 But would be fyred with impatience,  
 At my——No more, no more; he that was never blest  
 With height of birth, faire expectation  
 Of mounted fortunes, knowes not what it is  
 To be the pittied object of the worlde.  
 O, poore Antonio, thou maist sigh!

*Mel.* Aye me.

*Ant.* And curse.

*Pan.* Black powers.

*Ant.* And cry.

*Mar.* O Heaven.

*Ant.* And close laments with ——.

*Alb.* O me, most miserable!

*Pan.* Woe for my deare, deare sonne.

*Mar.* Woe for my deare, deare husband.

*Mel.* Woe for my deare, deare love.

*Ant.* Woe for me all, close all your woes in me:

In me, Antonio, ha? Where live these sounds?  
 I can see nothing; griefe's invisible,  
 And lurkes in secret angles of the heart.  
 Come, sigh againe, Antonio beares his part.

*Mel.* O here, here is a vent to passe my sighes.  
 I have surcharged the dungeon with my plaints.  
 Prison and heart will burst, if void of vent.  
 I, that is Phœbe, empresse of the night,  
 That gins to mount; O chastest deitie:  
 If I be false to my Antonio,  
 If the least soyle of lust smeers my pure love,  
 Make me more wretched, make me more accurst  
 Then infamie, torture, death, hell, and heaven.  
 Can bound with amplest power of thought: if not,  
 Purge my poore heart with defamations blot.

*Ant.* Purge my poore heart from defamations blot!  
 Poore heart, how like her vertuous selfe she speakes.  
 Mellida, deare Mellida, it is Antonio:  
 Slinke not away, tis thy Antonio.

*Mel.* How found you out, my lord (alas!), I knowe  
 'Tis easie in this age to find out woe.  
 I have a sute to you.

*Ant.* What is 't, deare soule?

*Mel.* Kill me; ifaith Ile winke, not stir a jct.  
 For God sake kill mee; insooth, lov'd youth,  
 I am much injur'd; looke, see how I creepe.  
 I cannot wreake my wrong, but sigh and weepe.

*Ant.* May I be cursed, but I credit thee.

*Mel.* To-morrowe I must die.

*Ant.* Alas, for what?

*Mel.* For loving thee. 'Tis true, my sweetest breast,  
 I must die falsely: so must thou, deare heart.

Nets are a knitting to intrappe thy life.  
 Thy fathers death must make a Paradiſe  
 To my (I ſhame to call him) father. Tell me, ſweet,  
 Shall I die thine? doſt love mee ſtill, and ſtill?

*Ant.* I doe.

*Mel.* Then welcome Heavens will.

*Ant.* Madam, I will not ſwell, like a Tragedian, in  
 forced paſſion of affected ſtraines.

If I had preſent power of ought but pittying you, I would  
 be as readie to redreſſe your wrongs as to purſue your  
 love. Throngs of thoughts crowde for their paſſage;  
 ſomewhat I will doe.

Reach me thy hand; thinke this is honors bent,  
 To live unſlav'd, to die innocent.

*Mel.* Let me entreat a favour, gracious love.

Be patient, ſee me die; good, doe not weepe:  
 Goe ſup, ſweete chuck, drinke, and ſecurely ſleepe.

*Ant.* I faith I cannot; but Ile force my face  
 To palliate my ſickneſſe.

*Mel.* Give me thy hand. Peace on thy boſome dwel.  
 Thats all my woe can breath: kiſſe. Thus farewell.

*Ant.* Farewell: my heart is great of thoughts;  
 Stay, dove:

And therefore I muſt ſpeake: but what? O love!  
 By this white hande: no more: reade in theſe teares,  
 What crushing anguiſh thy Antonio beares.

[Antonio kiſſeth Mellida's hand: then Mellida goes  
 from the grate.]

*Mel.* Good nighte, good harte.

*Ant.* Thus heate from blood, thus ſoules from bodies part.

¶ Enter PIERO and STROTZO.

*Pie.* He grieves ; laughe, Strotzo, laugh. He weepes.  
Hath he teares ? O pleasure ! hath he teares ?  
Now doe I scourge Andrugio with steele whips  
Of knottie vengeance. Strotzo, cause me straight  
Some plaining dittie to augment despaire.  
Tryumph, Piero : harke, he groanes. O rare !

*Ant.* Beholde a prostrate wretch laid on his tounge.  
His epitaph, thus : *Ne plus ultra.* Ho !  
Let none out-woe me : mine 's Hurculean woe.

CANTANT.

[Exit Piero at the end of the song.]

SCENA QUARTA.

¶ Enter MARIA.

*Ant.* May I be more cursed then Heaven can make me,  
If I am not more wretched  
Then man can conceive me. Sore forlorne  
Orphant, what omnipotence can make thee happie ?

\* *Mar.* How now, sweete sonne ? Good youth,  
What dost thou ?

*Ant.* Weepe, weepe.

*Mar.* Dost naught but weepe, weepe ?

*Ant.* Yes, mother, I do sigh, and wring my hands,  
Beat my poore breast, and wreath my tender armes.  
Harke yee ; Ile tel you wondrous strange, strange news.



*Mar.* What, my good boy, starke mad?

*Ant.* I am not.

*Mar.* Alas! is that strange newes?

*Ant.* Strange newes? why, mother, is't not wondrous  
I am not mad—I run not frantic, ha? [strange

Knowing my fathers trunk scarce colde, your love

Is sought by him that doth pursue my life!

Seeing the beautie of creation,

Antonio's bride, pure heart, defam'd, and stoad

Under the hatches of obscuring earth.

*Heu quo labor, quo vota ceciderunt mea!*

*Enter PIERO.*

*Pie.* Good evening to the faire Antonio;  
Most happie fortune, sweete succeeding time,  
Rich hope: think not thy face a bankrout though.

*Ant.* Umh! the divell in his good time and tide forsake thee.

*Pie.* How now? harke ye, prince.

*Ant.* God be with you.

*Pie.* Nay, noble blood, I hope yee not suspect——

*Ant.* Suspect! I scorn't. Here's cap and leg good night:  
Thou that wants power, with dissemblance fight.

[*Exit Antonio.*

*Pie.* Madam, O that you could remember to forget ——

*Mar.* I had a husband and a happie sonne.

*Pie.* Most powreful beautie, that inchanting grace ——

*Mar.* Talke not of beautie, nor inchanting grace,—  
My husband's deade, my son's distraught, accurst!  
Come, I must vent my griefes, or heart will burst.

[*Exit Maria.*

*Pie.* Shee's gone (and yet she's here): she hath left a  
 print  
 Of her sweete graces fixt within my heart,  
 As fresh as is her face. Ile marrie her.  
 Shee's most fair, true, most chaste, most false; because  
 Most faire, tis firme Ile marrie her.

## SCENA QUINTA.

¶ *Enter STROTZO.**Str.* My lord,

*Pie.* Ha, Strotzo, my other soule, my life!  
 Deare, hast thou steel'd the point of thy resolve?  
 Wilt not turne edge in execution?

*Str.* No.

*Pie.* Doe it with rare passion, and present thy guilt  
 As if twere wrung out with thy conscience gripe.  
 Sweare that my daughter's innocent of lust,  
 And that Antonio brib'd thee to defame  
 Her maiden honour, on inveterate hate  
 Unto my bloode; and that thy hand was feed  
 By his large bountie for his fathers death.  
 Sweare plainly that thou chok'tst Andrugio,  
 By his sons onely egging. Rush me in  
 Whil'st Mellida prepares herself to die,  
 Halter about thy necke, and with such sighs,  
 Laments, and applications lyfen it,  
 As if impulsive power of remorse ——

*Str.* Ile weepe.

*Pie.* I, I fall on thy face and cry: why suffer you  
 So lewde a slave as Strotzo is to breath?

*Str.* Ile beg a strangling, growe importunate ——

*Pie.* As if thy life were loathsome to thee : then I  
Catch straight the cords end ; and, as much incens'd  
With thy damn'd mischiefs, offer a rude hand  
As readie to girde in thy pipe of breath ;  
But on the sodaine straight Ile stand amaz'd,  
And fall in exclamations of thy vertues.

*Str.* Applaud my agonies and penitence.

*Pie.* Thy honest stomack, that could not digest  
The crudities of murder ; but surcharg'd,  
Vomited'st them up in Christian pietie.

*Str.* Then clip me in your armes.

*Pie.* And call thee brother, mount thee straight to state,  
Make thee of counsell : tut, tut, what not ? what not ?  
Thinke ont, be confident, pursue the plot.

*Str.* Looke, here's a troop, a true rogues lips are mute ;  
I doe not use to speake, but execute.

[*He layes finger on his mouth, and drawes his dagger.*]

*Pie.* So, so ; run headlong to confusion :  
Thou slight brain'd mischiefe, thou art made as durt,  
To plaster up the bracks of my defects.  
Ile wring what may be squeas'd from out his use :  
And good night, Strotzo. Swell, plump, bold heart ;  
For now thy tide of vengeance rowleth in :

O now *Tragœdia Cothurnata* mounts,  
Piero's thoughts are fixt on dire exploites.

*Pell mell*—confusion and black murder guides  
The organs of my spirit : shrink not, heart.

*Capienda rebus in malis præceps via est.*


## ACTUS TERTIUS.

## SCENA PRIMA.

¶ *A dumbe showe. The cornets sounding for the Acte.*

¶ *Enter CASTILIO and FOROROSCO, ALBERTO and BALURDO, with polaxes: STROTZO, talking with PIERO, seemeth to send out STROTZO. Exit STROTZO. Enter STROTZO, MARIA, NUTRICHE, and LUCEO. PIERO passeth through his guard, and talkes with her with seeming amorousnesse; she seemeth to reject his suite, flyes to the tounge, kneeles, and kisseth it. PIERO bribes NUTRICHE and LUCIO; they goe to her, seeming to sollicite his suite. She riseth, offers to goe out, PIERO stayeth her, teares open his breast, imbraceth and kisseth her, and so they goe all out in state.*

¶ *Enter two Pages, the one with tapers, the other with a chafing dish: a perfume in it. ANTONIO, in his night gowne and a night cap, unbrac't, following after.*

*Ant.*  HE black jades of swart night trot foggy  
rings  
Bout heavens browe. Tis now starke  
deade night.

Is this Saint Markes Church?

*1st Pa.* It is, my lord.

*Ant.* Where stands my fathers hearse?

*2nd Pa.* Those streamers beare his armes. I, that is it.

*Ant.* Set tapers to the tounge, and lampe the church.  
 Give me the fire. Now depart and sleepe. [*Exeunt Pages.*  
 I purifie the ayre with odorous fume.  
 Graves, valts, and tounbes, groane not to beare my weight;  
 Colde flesh, bleake trunkes, wrapt in your half-rot shrowdes,  
 I presse you softly with a tender foote.  
 Most honour'd sepulchre, vouchsafe a wretch  
 Leave to weepe ore thee. Tounge, Ile not be long  
 Ere I creepe in thee, and with bloodlesse lips  
 Kisse my cold fathers cheeke. I pree thee, grave,  
 Provide soft mould to wrap my carcasse in.  
 Thou royal spirit of Andrugio, where ere thou hoverst  
 (Ayrie intellectt) I heave up tapers to thee (viewe thy son)  
 In celebration of dewe obsequies.  
 Once every night, Ile dewe thy funerall hearse  
 With my religious teares.  
 O, blessed father of a cursed son,  
 Thou diedst most happie, since thou livedst not  
 To see thy sonne most wretched, and thy wife  
 Pursu'd by him that seekes my guiltlesse blood!  
 O, in what orbe thy mightie spirit soares,  
 Stoop and beat downe this rising fog of shame,  
 That strives to blur thy blood, and girt defame  
 About my innocent and spotlesse browes.  
*Non est mori miserum, sed miserè mori.*

*And.* Thy pangs of anguish rip my cerecloth up:  
 And loe the ghoast of ould Andrugio  
 Forsakes his coffin. Antonio, revenge!  
 I was impoyson'd by Piero's hand:  
 Revenge my bloode; take spirit, gentle boy;  
 Revenge my bloode. Thy Mellida is chaste:  
 Onely to frustrate thy pursuite in love,

Is blaz'd unchaste. Thy mother yeelds consent  
 To be his wife, and give his bloode a sonne,  
 That made her husbandlesse, and doth complot  
 To make her sonlesse ; but before I touch  
 The banks of rest, my ghost shall visite her.  
 Thou vigor of my youth, juyce of my love,  
 Seize on revenge, graspe the sterne bended front  
 Of frowning vengeance with unpaized clutch.  
 Alarum Nemesis, rouse up thy blood ;  
 Invent some stratageme of vengeance,  
 Which, but to thinke on, may like lightning glide  
 With horror through thy breast. Remember this.  
*Scelera non ulcisceris, nisi vincis.* [*Exit Andrugio's Ghost.*]

## SCENA SECUNDA.

¶ *Enter MARIA, her haire about her eares ; NUTRICHE  
 and LUCIO, with pages, and torches.*

*Mar.* Where left you him? shewe mee, good boyes, away.

*Nut.* Gods mee, your haire !

*Mar.* Nurse, tis not yet prowde day :  
 The neat gay mistes of the light's not up,  
 Her cheekes not yet slurd over with the paint  
 Of borrowed crimsons ; the unpranked world  
 Wears yet the night-clothes : let flare my loosed hair.  
 I scorne the presence of the night.  
 Where's my boy ? Run : Ile range about the church,  
 Like frantick Bachanell or Jasons wife,  
 Invoking all the spirits of the graves  
 To tell me where. Hah ? O my poore wretched blood !  
 What dost thou up at midnight, my kinde boy ?  
 Deare soule, to bed ! O thou hast struck a fright

Unto thy mothers panting

*O quisquis nova*

*Supplicia functis dirus umbrarum arbiter*

*Disponis, quisquis exeso jaces*

*Pavidus sub antro, quisquis venturi times*

*Montis ruinam, quisquis avidorum feres,*

*Rictus leonum, et dira furiarum agmina*

*Implicitus horres, Antonii vocem excipe*

*Properantis ad vos—Ulciscar.*

*Mar.* Alas ! my son's distraught. Sweete boy, appease  
Thy mutinous affections.

*Ant.* By the astonning terror of swart night,  
By the infectious dampes of clammy graves,  
And by the mould that presseth downe  
My deade fathers sculle, He be revenged !

*Mar.* Wherefore ? on whom ? for what ? Go, go to bed,  
Good dutious sonne. Ho, but thy idle ——

*Ant.* So I may sleepe toumb'd in an honour'd hearse,  
So may my bones rest in that sepulcher,——

*Mar.* Forget not dutie, sonne : to bed, to bed.

*Ant.* May I be cursed by my fathers ghost,  
And blasted with incensed breath of Heaven,  
If my heart beat on ought but vengeance.  
May I be numd with horror, and my vaines  
Pucker with sing'ing torture, if my braine  
Disgest a thought but of dire vengeance ;  
May I be fetter'd slave to coward Chaunce,  
If blood, heart, braine, plot ought save vengeance.

*Mar.* Wilt thou to bed ? I wonder when thou sleepst !  
Ifaith thou look'st sunk-ey'd ; go couch thy head :  
Now, faith, tis idle : sweet, sweet sonne, to bed.

*Ant.* I have a prayer or two to offer up

For the good, good prince, my most deare, deare lord,  
 The duke Piero, and your vertuous selfe ;  
 And then, when those prayers have obtain'd successe,  
 In sooth Ile come (beleeve it now) and couch  
 My heade in downie moulde. But first Ile see  
 You safely laide : Ile bring yee all to bed.  
 Piero, Maria, Strotzo, Luceo,  
 Ile see you all laid : Ile bringe you all to bed,  
 And then, ifaith, Ile come and couch my head,  
 And sleepe in peace.

*Mar.* Looke then, wee goe before.

[*Exeunt all but Antonio.*]

*Ant.* I, so you must, before we touch the shore  
 Of wisht revenge. O, you departed soules,  
 That lodge in coffin'd trunkes, which my feet presse  
 (If *Pythagorian Axiomes* be true,  
 Of spirits transmigration), fleete no more  
 To humane bodies, rather live in swine,  
 Inhabit wolves flesh, scorpions, dogs, and toads,  
 Rather then man. The curse of Heaven raines  
 In plagues unlimited through all his daies.  
 His mature age growes onely mature vice,  
 And ripens onely to corrupt and rot  
 The budding hopes of infant modestie.  
 Still striving to be more then man, he proves  
 More then a divell, divelish suspect, divelish crueltie :  
 All hell-straid juyce is powred to his vaines,  
 Making him drunke with fuming surquedries,  
 Contempt of Heaven, untam'd arrogance,  
 Lust, state, pride, murder.

*And.* Murder.

*Fel.* Murder.

*Pan.* Murder.

} *From above and beneath.*



*Ant.* I, I will murder : graves and ghosts  
Fright me no more, Ile suck red vengeance  
Out of Pieros wounds. Pieros wounds.

*Enter two boyes, with PIERO in his night gown and  
night cap.*

*Pie.* Maria, love, Maria ! she tooke this Ile.  
Left you her here ? On, lights, away !  
I thinke we shall not warme our beds to day.

*Enter JULIO, FOROBOSCO, and CASTILIO.*

*Jul.* Ho, father ! father !

*Pie.* How now, Julio, my little prettie sonne ?  
Why suffer you the child to walke so late ?

*For.* He will not sleepe, but calls to followe you,  
Crying that bug-beares and spirits haunted him.

[Antonio offers to come nere and stab ; Piero presently  
withdrawes.]

*Ant.* No, not so.

This shall be sought for ; Ile force him feede on life  
Till he shall loath it. This shall be the close  
Of vengeance straine.

*Pie.* Away there, pages, lead on fast with light ;  
The church is full of dampes ; tis yet deade night.

[Exit all, saving Julio.]

### SCENA TERTIA.

*Jul.* Brother Antonio, are you here, ifaith ?  
Why doe you frowne ? Indeed my sister said  
That I should call you brother, that she did,  
When you were married to her. Busse me : good

Truth, I love you better then my father, deede.

*Ant.* Thy father? Gracious, O bounteous Heaven!  
I doe adore thy justice: *Venit in nostras manus  
Tandem vindicta, venit et tota quidem.*

*Jul.* Truth, since my mother dyed, I lov'd you best.  
Something hath angred you; pray you, look merily.

*Ant.* I will laugh, and dimple my thinne cheeke  
With capring joy; chuck, my heart doth leape  
To graspe thy bosome. Time, place, and blood,  
How fit you close together! Heavens tones  
Strike not such musick to immortall soules  
As your accordance sweetes my breast withall.  
Me thinks I pase upon the front of Jove,  
And kick corruption with a scornefull heele,  
Griping this flesh, disdainie mortalitie.

O that I knewe which joynt, which side, which lim,  
Were father all, and had no mother in 't,  
That I might rip it vaine by vaine, and carve revenge  
In bleeding races; but since 'tis mixt together,  
Have at adventure, pel mell, no reverse.  
Come hither, boy. This is Andrugio's hearse.

*Jul.* O God, youle hurt me. For my sisters sake,  
Pray you doe not hurt me. And you kill me, deede,  
He tell my father.

*Ant.* O, for thy sisters sake, I flagge revenge.

*And.* Revenge!

*Ant.* Stay, stay, deare father, fright mine eyes no more.  
Revenge as swift as lightning bursteth forth,  
And cleares his heart. Come, prettie tender childe,  
It is not thee I hate, not thee I kill.  
Thy fathers blood that flowes within thy veines,  
Is it I loath; is that, revenge must sucke.

I love thy soule : and were thy heart lapt up  
 In any flesh but in Piero's bloode,  
 I would thus kisse it ; but being his, thus, thus,  
 And thus Ile punch it. Abandon feares.  
 Whil'st thy wounds bleede, my browes shall gush out teares.

*Jul.* So you will love me, doe even what you will.

*Ant.* Now barkes the wolfe against the fulle cheekt moon ;  
 Now lyons half-clamd entrals roare for food ;  
 Now croakes the toad, and night crowes screech aloud,  
 Fluttering 'bout casements of departed soules ;  
 Now gapes the graves, and through their yawnes let loose  
 Imprison'd spirits to revisit earth ;  
 And now swarte night, to swell thy hower out,  
 Behold I spurt warme bloode in thy blacke eyes.

[*From under the stage a groane.*

*Ant.* Howle not, thou pury mould ; groan not, ye graves.  
 Be dumbe, all breath. Here stands Andrugio's sonne,  
 Worthie his father. So : I feele no breath.  
 His jawes are falne, his dislodg'd soule is fled :  
 And now there's nothing but Piero left.  
 He is all Piero, father all. This blood,  
 This breast, this heart, Piero all :  
 Whome thus I mangle. Spirit of Julyo,  
 Forget this was thy trunké. I live thy friend.  
 Maist thou be twined with the softst imbrace  
 Of clere eternitie : but thy fathers blood  
 I thus make incense of, to vengeance.  
 Ghost of my poysoned syre, sucke this fume :  
 To sweet revenge perfume thy circling ayre,  
 With smoake of bloode. I sprinkle round his goare,  
 And dewe thy hearse with these fresh reeking drops.  
 Loe thus I heave my blood-died handes to heaven,

Even like insatiate hell, still crying, More.  
 My heart hath thirsting dropsies after goare.  
 Sound peace and rest to church, night ghosts, and graves.  
 Blood cries for bloode; and murder, murder craves.

## SCENA QUARTA.

¶ *Enter two pages with torches; MARYA, her hayre loose, and NUTRICHE.*

*Nut.* Fy, fie; to morrowe your wedding day, and weepe! Gods my comfort! Andrugio could do well: Piero may doe better. I have had foure husbands my selfe. The first I called, sweet duck; the second, deare heart; the third, prettie pugge; but the fourth, most sweete, deare, prettie, all in all: he was the very cockeall of a husband. What, ladie? your skinne is smooth, your bloode warme, your cheeke fresh, your eye quick: change of pasture makes fat calves; choice of linnen, cleane bodies, and (no question) variety of husbands, perfect wives. I would you should knowe it: as fewe teeth as I have in my heade, I have red *Aristotles Problemes*, which saith, that woman receiveth perfection by the man. What then be the men? Goe to, to bed, lye on your backe, dream not on Piero; I say no more. To morrowe is your wedding: doe dreame not of Piero.

¶ *Enter BALURDO with a base vyole.*

*Mar.* What an idle prate thou keep'st, good nurse; goe I have a mightie taske of teares to weepe. [sleepe.]

*Bal.* Ladie, with a most retort and obtuse legge, I kisse the curled locks of your loose haire. The duke hath sent you the most musical Sir Gefferey, with his not

base, but most innobled viole, to rock your baby thoughts in the cradle of sleepe.

*Mar.* I give the noble Duke respective thanks.

*Bal.* Respective; truely a verie prettie word. Indeed, madam, I have the most respective fiddle; did you ever smell a more sweete sounde? My dittie must goe thus; verie wittie, I assure you: I myselfe in an humorous passion made it, to the tune of my mistresse Nutriches beautie. Indeede, verie prettie, verie retort, and obtuse; Ile assure you tis thus:—

My mistresse eye doth oyle my joints,  
 And makes my fingers nimble:  
 O love, come on, untrusse your points,  
 My fiddlestick wants rozzen.  
 My ladies dugges are all so smooth,  
 That no flesh must them handle:  
 Her eyes doe shine, for to say sooth,  
 Like a newe snuffed candle.

*Mar.* Truelie, verie patheticall, and unvulgar.

*Bal.* Patheticall, and unvulgar; words of worth, excellent words. In sooth, madam, I have taken a murre, which makes my nose run most patheticallie, and unvulgarlie. Have you any tobacco?

*Mar.* Good Signior, your song.

*Bal.* Instantlie, most unvulgarlie, at your service. Truelie, here's the most patheticall rozzen. Umh.

#### CANTANT.

*Mar.* In sooth, most knightlie sung, and like Sir Gefe-  
 ferey.

*Bal.* Why, looke you, ladie, I was made a knight only for my voice; and a counseller, only for my wit.

*Mar.* I beleeve it. Good night, gentle sir, good night.

*Bal.* You will give me leave to take my leave of my mistresse, and I will do it most famously in rime.

Farewell, adieu! saith thy love true,  
As to part loath.

Time bids us parte, mine own sweete heart,  
God blesse us both. [*Exit* Balurdo.]

*Mar.* Good night, Nutriche. Pages, leave the roome.  
The life of night growes short, tis almost dead.

[*Exeunt* Pages and Nutriche.]

O thou cold widdowe bed, sometime thrice blest,  
By the warme pressure of my sleeping lord:  
Open thy leaves, and whilst on thee I treade,  
Groane out, Alas, my deare Andrugio's deade!

[*Maria draweth the courtaine: and the ghost of Andrugio  
is displayed, sitting on the bed.*]

Amazing terror, what portent is this?

### SCENA QUINTA.

*And.* Disloyal to our hymniall rites,  
What raging heat rains in thy strumpet blood?  
Hast thou so soone forgot Andrugio?  
Are our love-bands so quickly cancelled?  
Where lives thy plighted faith unto this breast?  
O weake Marya! Go to, calme thy feares.  
I pardon thee, poore soule! O shed no teares;  
Thy sexe is weake. That black incarnate fiende  
May trippe thy faith that hath orethrowne my life:

I was impoyson'd by Piero's hand.  
 Joyne with my sonne to bend up straind revenge.  
 Maintaine a seeming favour to his suite,  
 Till time may forme our vengeance absolute.

¶ *Enter ANTONIO, his armes bloody: a torch and a poniard.*

*Ant.* See, unamazed, I will beholde thy face;  
 Outstare the terror of thy grimme aspect,  
 Daring the horred'st object of the night.  
 Looke how I smoake in blood, reeking the steame  
 Of foming vengeance. O my soule's inthroan'd  
 In the tryumphant chariot of revenge!  
 Me thinks I am all ayre, and feele no waight  
 Of humane dirt clogge. This is Julios blood.  
 Rich musique, father; this is Julios blood.  
 Why lives that mother?

*And.* Pardon ignorance. Fly, deare Antonio:  
 Once more assume disguise, and dog the court  
 In fained habit, till Piero's blood  
 May even ore-flowe the brimme of full revenge.

*[Exit Antonio.*

Peace, and all blessed fortunes to you both.  
 Fly thou from court, be pearelesse in revenge:  
 Sleepe thou in rest, loe here I close thy couch.

*[Exit Maria to her bed, Andrugio drawing the curtaines.*


And now yee sootie coursers of the night,  
 Hurrie your chariot into hels black wombe.  
 Darkenesse, make flight; graves, eat your dead again:  
 Let's repossesse our shrowdes. Why lags delay?  
 Mount sparkling brightness, give the world his day.

*[Exit Andrugio.*

## ACTUS QUARTUS.

## SCENA PRIMA.

¶ Enter ANTONIO in a fooles habit, with a little toy of a walnut shell, and sope, to make bubbles: MARIA and ALBERTO.

Mar. WAY with this disguise in any hand.  
 Alb. Fie, tis unsuting to your elate spirite:  
 Rather put on some transhap't cavalier,

Some habit of a spitting critick, whose mouth  
 Voids nothing but gentile and unvulgar  
 Rheume of censure: rather assume ——

Ant. Why, then, should I put on the verie flesh  
 Of solid folly? No, this cockscombe is a crowne  
 Which I affect, even with unbounded zeale.

Alb. Twil thwart your plot, disgrace your high resolve.

Ant. By wisdomes heart there is no essence mortal,  
 That I can envie, but a plumpe cheekt foole:  
 O, he hath a patent of immunities  
 Confirm'd by custome, seald by pollicie,  
 As large as spacious thought.

Alb. You can not press among the courtiers,  
 And have accesse to ——

Ant. What? not a foole? Why, friend, a golden asse,  
 A babl'd foole are sole canonicall,  
 Whil'st pale cheekt wisdomes, and leane ribd arte



Are kept in distance at the halberts point :  
 All held Apocrypha, not worth survey.  
 Why, by the genius of that Florentine,  
 Deepe, deepe observing, sound brain'd Macheveil,  
 He is not wise that strives not to seeme foole.  
 When will the Duke holde feed Intelligence,  
 Keepe warie observation in large pay,  
 To dogge a fooles act ?

*Mar.* I, but faining, known, disgraceth much.

*Ant.* Pish ! Most things that morally adhere to soules,  
 Wholly exist in drunke opinion :  
 Whose reeling censure, if I valew not,  
 It valewes naught,

*Mar.* You are transported with too slight a thought,  
 If you but meditate of what is past,  
 And what you plot to passe.

*Ant.* Even in that, note a fooles beatitude :  
 He is not capeable of passion ;  
 Wanting the power of distinction,  
 He beares an unturned sayle with every winde :  
 Blowe east, blowe west, he stirs his course alike.  
 I never sawe a foole leane : the chub-fac't fop  
 Shines sleeke with full cramm'd fat of happinesse,  
 Whil'st studious contemplation sucks the juyce  
 From wisards cheekes : who making curious search  
 For natures secrets, the first innating cause  
 Laughes them to scorne, as man doth busie apes  
 When they will zanie men. Had Heaven bin kinde,  
 Creating me an honest senselesse dolt,  
 A good poore foole, I should want sense to feele  
 The stings of anguish shoot through every vaine ;  
 I should not know what twere to loose a father ;

I should be deade of sense, to viewe defame  
 Blur my bright love; I could not thus run mad,  
 As one confounded in a maze of mischief,  
 Staggerd, starke feld with brusing stroke of chance.  
 I should not shoote mine eyes into the earth,  
 Poring for mischief, that might counterpoise

¶ *Enter* LUCEO.

mischiefe, murder and —— How now, Lucio?

*Lu.* My lord, the Duke, with the Venetian states,  
 Approach the great hall to judge Mellida.

*Ant.* Askt he for Julio yet?

*Lu.* No motion of him: dare you trust this habit?

*Ant.* Alberto, see you streight rumour me dead.

Leave me, good mother; leave me, Luceo;

Forsake me, all. Now patience hoope my sides

[*Exeunt omnes, saving* Antonio.]

With steeled ribs, least I doe burst my breast

With struggling passions. Now disguise, stand bolde,

Poore scorned habits, oft choyce soules infould.

¶ *The cornets sound a cynet,*

### SCENA SECUNDA.

¶ *Enter* CASTILIO, FOROBOSCO, BALURDO, and ALBERTO,  
*with pol-axes: LUCEO bare. PIERO and MARIA*  
*talking together: two SENATORS, GALEATZO, and*  
*MATZAGENTE, NUTRICHE.*

*Pie.* Intreat me not: ther's not a beauty lives  
 Hath that imperiall predominance  
 Ore my affectes, as your inchanting graces:  
 Yet give me leave to be my selfe.

*Ant.* A villaine.

*Pie.* Just.

*Ant.* Most just.

*Pie.* Most just and upright in our judgement seat.

Were Mellida mine eye, with such a blemish  
Of most loath'd loosenesse, I would scratch it out.  
Produce the strumpet in her bridall robes,  
That she may blush t'appare so white in showe,  
And blacke in inward substance. Bring her in.

[*Exeunt Forobosco and Castilio.*

I holde Antonio, for his fathers sake,  
So verie dearely, so entirely choyce,  
That knewe I but a thought of prejudice  
Imaign'd 'gainst his high innobled blood,  
I would maintaine a mortall feude, undying hate,  
Gainst the conceivers life. And shall justice sleepe  
In fleshly lethargie, for myne own bloods favour,  
When the sweete prince hath so apparant scorne  
By my (I wil not call her) daughter? Goe,  
Conduct in the loved youth Antonio :

[*Exit Alberto to fetch Antonio.*

He shall beholde me spurne my private good;  
Piero loves his honour more then 's blood.

*Ant.* The divell he does more then both.

*Bal.* Stand backe there, foole; I do hate a foole most  
most pathetically. O, these that have no sappe of retort  
and obtuse wit in them: faugh!

*Ant.* Puffe, holde world; puffe, hold bubble; puffe,  
holde world; puffe, breake not behind; puffe, thou art  
full of winde; puffe, keep up by winde; puffe, 'tis broake!  
and now I laugh like a good foole at the breath of mine  
owne lips, he, he, he, he, he!

*Bal.* You foole!

*Ant.* You foole, puffe!

*Bal.* I cannot disgest thee, the unvulgar foole. Goe, foole.

*Pie.* Forbeare, Balurdo; let the foole alone, Come hither (*ficto*). Is he your foole?

*Mar.* Yes, my lov'd lord.

*Pie.* Would all the states in Venice were like thee! O then I were secur'd.

He that's a villaine, or but meanely sowl'd,  
Must stil converse, and cling to routes of fooles,  
That can not search the leakes of his defectes.  
O, your unsalted fresh foole is your onely man:  
These vinegar tart spirits are too pearcing,  
Too searching in the unglewd joynts of shaken wits.  
Finde they a chinke, they'l wriggle in and in,  
And eat like salt sea in his siddowe ribs,  
Till they have opened all his rotten parts  
Unto the vaunting surge of base contempt,  
And sunke the tossed galleasse in depth  
Of whirlepoole scorne. Give me an honest fopp.  
Dud a dud a! Why loe, sir, this takes he  
As grateful now as a monopolie.

### SCENA TERTIA.

¶ *The still flutes sound softly.*

¶ *Enter FOROBOSCO and CASTILIO: MELLIDA supported by two waiting women.*

*Mel.* All honour to this royall confluence.

*Pie.* Forbeare (impure) to blot bright honours name

With thy defiled lips. The fluxe of sinne  
Flowes from thy tainted bodie : thou so foule,  
So all dishonour'd, canst no honour give,  
No wish of good, that can have good effect  
To this grave senate, and illustrate bloodes.  
Why stais the doome of death ?

*1st Sen.* Who riseth up to manifest her guilt ?

*2d Sen.* You must produce apparant prooffe, my lord.

*Pie.* Why, where is Strotzo ?—he that swore he saw  
The verie acte : and vow'd that Feliche fled  
Upon his sight : on which I brake the breast  
Of the adulterous letcher with five stabbes.  
Goe, fetch in Strotzo. Now, thou impudent,  
If thou hast any droppe of modest bloode  
Shrowded within thy cheeks, blush, blush for shame,  
That rumor yet may say, thou felt'st defame.

*Mell.* Produce the divel ; let your Strotzo come :  
I can defeat his strongest argument,  
With——

*Pie.* With what ?

*Mel.* With teares, with blushes, sighes, and clasped hands,  
With innocent upreared armes to Heaven :  
With my unnookt simplicitie. These, these  
Must, will, can only quit my heart of guilt.  
Heaven permits not taintlesse bloode be spilt,  
If no remorse live in your savage breast.

*Pie.* Then thou must die.

*Mel.* Yet dying, Ile be blest.

*Pie.* Accurst by me.

*Mel.* Yet blest, in that I strove  
To live, and die.

*Pie.* My hate.

*Mel.* Antonio's love.

*Ant.* Antonio's love !

¶ *Enter STROTZO, a corde about his necke.*

*Str.* O what vast ocean of repentant teares  
Can cleanse my breast from the polluting filth  
Of ulcerous sinne ! Supreme Efficient,  
Why cleav'st thou not my breast with thunderbolts  
Of wing'd revenge ?

*Pie.* What meanes this passion ?

*Ant.* What villanie are they decocting now ? Umh !

*Str.* *In me convertite ferrum, O proceres.*

*Nihil iste, nec ista.*

*Pie.* Lay holde on him. What strange portent is this ?

*Str.* I will not flinch. Death, hel more grimly stare  
Within my heart, then in your threatning browes.  
Record, thou threefolde garde of dreadest power,  
What I here speake is forced from my lips  
By the pulsive straine of conscience.  
I have a mount of mischief elogs my soule,  
As waightie as the high-nol'd Appenine,  
Which I must straight disgorge, or breast will burst.  
I have defam'd this ladie wrongfully,  
By instigation of Antonio,  
Whose reeling love, tost on each fancies surge,  
Began to loath before it fully joyed. [*Exit Forobosco.*]

*Pie.* Goe, seize Antonio ; guard him strongly in.

*Str.* By his ambition, being only brib'd,  
Feed by his impious hand, I poysoned  
His aged father, that his thirstie hope  
Might quench their dropsie of aspiring drought  
With full unbounded quaffe.

*Pie.* Seize me, Antonio.

*Str.* O, why permit you now such scum of filth,  
As Strotzo is, to live and taint the ayre  
With his infectious breath!

*Pie.* My selfe will be thy strangler, unmatcht slave.

¶ *PIERO comes from his chaire, snatcheth the cords end,  
and CASTILIO aydeth him: both strangle STROTZO.*

*Str.* Now change your——

*Pie.* I pluck Castilio—I change my humour: plucke  
Castilio.

Dye, with thy deathes intreats even in thy jawes.  
Now, now, now, now, now, my plot begins to worke!  
Why, thus should statesmen doe,  
That cleave through knots of craggie pollicies,  
Use men like wedges, one strike out another,  
Till by degrees the tough and knurly trunkes  
Be riv'd in sunder. Where's Antonio?

¶ *Enter ALBERTO, running.*

*Alb.* O, black accursed fate. Antonio's drowned.

*Pie.* Speake, on thy faith, on thy allegiance, speake.

*Alb.* As I do love Piero, he is drownde.

*Ant.* In an inundation of amazement.

*Mel.* I, is this the close of all my straines in love?

O me most wretched maide.

*Pie.* Antonio drownde! how? how? Antonio drownd!

*Alb.* Distraught and raving, from a turrets top  
He threwe his bodie in the swolne sea,  
And as he headlong topsie turvie dingd downe,  
He still cri'd "Mellida!"

*Ant.* My loves bright crowne.

*Mel.* He still cry'd "Mellida!"

*Pie.* Daughter, methinks your eyes should sparkle joy,  
Your bosome rise on tiptoe at this news.

*Mel.* Aye me.

*Pie.* How now? Ay me! why, art not great of thanks  
To gracious Heaven, for the just revenge  
Upon the author of thy obloquies!

*Mar.* Sweete beautie, I could sigh as fast as you,  
But that I knowe that, which I weepe to knowe,  
His fortunes should be such he dare not showe  
His open presence.

*Mel.* I knowe he lov'd me dearely, dearely, I:  
And since I cannot live with him, I dye.

*Pie.* Fore Heaven, her speach falters; look, she swoons.  
Convey her up into her private bed.

[*Maria, Nutriche, and the Ladies, beare out Mellida,  
as being swowned.*]

I hope sheele live. If not——

*Ant.* Antonio's dead! the foole wil follow too, he, he, he!  
Now workes the sceane; quick observation scud  
To coate the plot, or els the path is lost:  
My verie selfe am gone, my way is fled:  
I, all is lost, if Mellida is deade. [Exit Antonio.]

*Pie.* Alberto, I am kinde; Alberto, kinde.  
I am sorie for thy couz, ifaith I am.  
Goe, take him downe, and beare him to his father.  
Let him be buried; looke yee, Ile pay the priest.

*Alb.* Please you to admit his father to the court?

*Pie.* No.

*Alb.* Please you to restore his lands and goods againe?

*Pie.* No.

*Alb.* Please you vouchsafe him lodging in the city?



*Pie.* Gods fut, no, thou odde uncivill fellow.

I thinke you doe forget, sir, where you are.

*Alb.* I know you doe forget, sir, where you must be.

*Foro.* You are too malepert, ifaith you are.

Your honour might do well to——

*Alb.* Peace, parasite; thou bur, that only sticks  
Unto the nappe of greatnesse.

*Pie.* Away with that same yelping cur—away.

*Alb.* I—I am gone; but marke, Piero, this.

There is a thing cald scourging *Nemesis*. [*Exit* Alberto.]

*Bal.* Gods neakes, he has wrong, that he has; and  
S'fut, and I were as he, I would beare no coles. Lawe I,  
I begin to swell—puffe.

*Pie.* How now, foole, fop, foole?

*Bal.* Foole, fop, foole! Marry muffe. I pray you, how  
manie fooles have you seene goe in a suite of sattin? I hope  
yet, I doe not looke a foole ifaith! a foole! Gods bores,  
I scorn't with my heele. S'neaks, and I were worth but  
three hundred pound a yeare more, I could sweare richly;  
nay, but as poore as I am, I will sweare the fellowe hath  
wrong.

*Pie.* Young Galeatzo! I, a proper man;  
Florence, a goodly citie: it shall be so.  
Ile marrie her to him instantly.  
Then Genoa mine, by my Mariaes match,  
Which Ile solemnize ere next setting sun.  
Thus Venice, Florence, Genoa, strongly leagu'd.  
Excellent, excellent! Ile conquer Rome,  
Pop out the light of bright religion;  
And then, helter skelter, all cock sure.

*Bal.* Goe to, tis just, the man hath wrong: go to.

*Pie.* Goe to, thou shalt have right. Go to, Castilio,

Clap him into the palace dungeon ;  
Lappe him in rags, and let him feed on slime  
That smeares the dungeon cheeke. Away with him.

*Bal.* In verie good truth, now, Ile nere do so more ;  
this one time and——

*Pie.* Away with him—observe it strictly—goe !

*Bal.* Why then, O wight ! alas, poor knight !  
O, welladay, Sir Geffery. Let poets roare,  
And all deplore ; for now I bid you good night.

[*Exit Balurdo with Castilio.*]

*Mar.* O pittious end of love ! O too, too rude hand  
Of unrespective death ! Alas, sweete maide !

*Pie.* Forbear me, Heaven. What intend these plaints ?

*Mar.* The beautie of admir'd creation,  
The life of modest unmixt puritie,  
Our sexes glorie, Mellida is——

*Pie.* What, O Heaven, what !

*Mar.* Deade !

*Pie.* May it not sad your thoughts, how ?

*Mar.* Being laid upon her bed, she graspt my hand,  
And kissing it, spake thus : Thou very pore,  
Why dost not weepe ? The jewell of thy browe,  
The rich adornement that in hac't thy breast,  
Is lost. Thy son, my love, is lost, is deade.  
And doe I live to say Antonio's deade ?  
And have I liv'd to see his vertues blurd  
With guiltlesse blots ? O world, thou art too subtile  
For honest natures to converse withall,  
Therefore Ile leave thee ; farewell, mart of woe,  
I fly to clip my love, Antonio !  
With that her head sunk down upon her brest ;  
Her cheeke chang'd earth, her senses slept in rest,

Untill my foole, that press'd unto the bed,  
 Screech't out so lowd that he brought back her soule,  
 Calde her againe, that her bright eyes gan ope,  
 And starde upon him. He, audatious foole,  
 Dar'd kisse her hand, wisht her soft rest, lov'd bride ;  
 She fumbled out, thanks good, and so she dide.

*Pie.* And so she dide ! I doe not use to weepe ;  
 But by thy love (out of whose fertile sweete  
 I hope for as faire fruite) I am deepe sad.  
 I will not stay my mariage for all this.

Castilio, Forobosco, all,  
 Straine all your wits, winde up invention  
 Unto his highest bent ; to sweete this night,  
 Make us drinke Lethe by your queint concepts ;  
 That for two daies oblivion smother grieve.  
 But when my daughters exequies approach,  
 Let's all turne sighers. Come, despight of fate,  
 Sound lowdest musick, lets pase out in state.

¶ *The cornets sound.*

[*Exeunt.*

#### SCENA QUARTA.

¶ *Enter ANTONIO solus, in fooles habit.*

*Ant.* I Heaven, thou maist, thou maist omnipotence.  
 What vermine bred of putrifacted slime  
 Shall dare to expostulate with thy decrees !  
 O Heaven, thou maist indeede : she was all thine,  
 All heavenly : I did but humbly beg  
 To borrowe her of thee a little time.  
 Thou gav'st her me, as some weake breasted dame  
 Giveth her infant, puts it out to nurse ;  
 And when it once goes high-lone, takes it back.

She was my vitall blood, and yet, and yet,  
Ile not blaspHEME. Looke here ! beholde !

[Antonio *puts off his cap, and lyeth just upon his back.*

I turne my prostrate breast upon thy face,  
And vent a heaving sigh. O heare but this !  
I am a poore, poore orphant—a weake, weak childe,  
The wrack of splitted fortune, the very ouze,  
The quicksand that devours all miserie.  
Beholde the valiant'st creature that doth breath.  
For all this I dare live, and I will live,  
Onely to numme some others cursed bloode  
With the dead palsie of like misery.  
Then death, like to a stifling incubus,  
Lie on my bosome. Loe, sir, I am sped.  
My breast is Golgotha, grave for the deade.

#### SCENA QUINTA.

¶ *Enter PANDULPHO, ALBERTO, and a Page, carrying FELICHES trunked in a winding sheete, and lay it thwart ANTONIOS breast.*

*Pan.* Antonio, kisse my foote : I honour thee,  
In laying thwart my blood upon thy breast.  
I tell thee, boy, he was Pandulphos sonne ;  
And I doe grace thee with supporting him,  
Young man.

The dominer of the earth,  
He who hath naught that fortunes gripe can seize,  
He who is all impregnably his owne,  
Hee whose great heart Heaven can not force with force,  
Vouchsafes his love. *Non servio Deo, sed assentio.*

*Ant.* I ha lost a good wife.

*Pan.* Didst finde her good, or didst thou make her good ?  
 If found, thou maist refinde, because thou hadst her.  
 If made, the worke is lost ; but thou that mad'st her  
 Liv'st yet as cunning. Hast lost a good wife ?  
 Thrice blessed man that lost her whilst she was good,  
 Faire, young, unblemisht, constant, loving, chaste.  
 I tell thee, youth, age knows, young loves seeme grac't,  
 Which with gray cares, rude jarres, are oft defac't.

*Ant.* But shee was full of hope.

*Pan.* May be, may be ; but that which may be, stood,  
 Stands now without all may. She died good,  
 And dost thou grieve ?

*Alb.* I ha lost a true friend.

*Pan.* I live encompast with two blessed soules.  
 Thou lost a good wife, thou lost a trew friend, ha !  
 Two of the rarest lendings of the heavens.  
 But lendings, which at the fixed day of pay  
 Set downe by fate, thou must restore againe.  
 O what unconscionable soules are here !  
 Are you all like the spoke-shaves of the church ?  
 Have you no mawe to restitution ?  
 Hast lost a true friend, cuz ? then thou hadst one.  
 I tell thee, youth, tis all as difficult  
 To finde true friend in this apostate age  
 (That balkes all right affiance twixt two hearts)  
 As tis to finde a fixed modest heart,  
 Under a painted breast. Lost a true friend !  
 O happie soule that lost him whilst he was true.  
 Beleeve it cuz, I to my teares have found,  
 Oft durts respect makes firmer friends unsound.

*Alb.* You have lost a good sonne.

*Pan.* Why there's the comfort out, that he was good.  
Alas, poore innocent!

*Alb.* Why weepes mine uncle?

*Pan.* Ha, dost aske me why? ha, ha!  
Good cuz, looke here!

*[He shoves him his sonnes breast.]*

Man will breake out, despight philosophie.  
Why, all this while I ha but plaid a part,  
Like to some boy, that actes a tragedie,  
Speakes burly words, and raves out passion;  
But, when he thinks upon his infant weaknesse,  
He droopes his eye. I spake more then a god.  
Yet am lesse then a man.

I am the miserablest sowle that breathes.

*[Antonio starts up.]*

*Ant.* S'lid, sir, ye lye! by the heart of grieve, thou lye!  
I scorn't that any wretched should survive,  
Outmounting me in that superlative,  
Most miserable, most unmatcht in woe.  
Who dare assume that, but Antonio?

*Pan.* Wilt still be so, and shall yon blood-hound live?

*Ant.* Have I an arme, a heart, a sword, a sowle?

*Alb.* Were you but private unto what we know.

*Pan.* Ile knowe it all; first let's interre the dead.  
Let's dig his grave, with that shall dig the heart,  
Liver, and intrals of the murderer.

*[They strike the stage with their daggers, and the grave openeth.]*

*Ant.* Wilt sing a dirge, boy?

*Pan.* No, no song; twill be vile out of tune.

*Alb.* Indeede, he's hoarce; the poor boye's voice is crackt.

*Pan.* Why cuz! why shold it not be hoarce and crackt,  
 When all the strings of natures symphony  
 Are crackt and jar? Why should his voice keepe tune,  
 When ther's no musick in the breast of man?  
 Ile say an honest antick rime I have,  
 (Helpe me, good sorrow-mates, to give him grave).

*[They all helpe to carie Feliche to his grave.*

Death, exile, plaints, and woe,  
 Are but mans lackies, not his foe.  
 No mortall scapes from fortunes warre  
 Without a wound, at least a scarre.  
 Many have led these to the grave;  
 But all shall followe, none shall save.  
 Bloode of my youth, rot and consume;  
 Virtue, in dirt, doth life assume.  
 With this ould sawe, close up this dust;  
 Thrice blessed man that dyeth just.

*Ant.* The gloomie wing of night begins to stretch  
 His lasie pinion over all the ayre.  
 We must be stiffe and steddie in resolve;  
 Let's thus our hands, our hearts, our armes involve.

*[They wreath their armes.*

*Pan.* Now sweare we by this Gordian knot of love,  
 By the fresh turned up mould that wraps my sonne;  
 By the deade browe of triple Hecate;  
 Ere night shall close the lids of yon bright stars,  
 Weele sit as heavie on Pieros heart,  
 As Ætna doth on groning Pelorus.

*Ant.* Thanks, good old man;  
 Weele cast at royall chaunce.  
 Let's thinke a plot—then pell mell vengeance!

*[Exeunt, their armes wreathed.*


¶ *The Cornets sound for the Acte.*

¶ *The dumb showe.*

## ACTUS QUINTUS.

### SCENA PRIMA.

¶ *Enter at one dore CASTILIO and FOROBOSCO, with halberts; foure Pages, with torches; LUCEO, bare; PIERO, MARIA, and ALBERTO, talking; ALBERTO drawes out his dagger, MARIA her knife, ayming to menace the Duke. Then GALEATZO, betwixt two Senators, reading a paper to them, at which they all make semblance of loathing PIERO, and knit their fists at him; two Ladies and NUTRICHE. All these goe softly over the Stage, whilst at the other doore enters the ghost of ANDRUGIO, who passeth by them, tossing his torch about his heade in triumph. All forsake the Stage, saving ANDRUGIO, who, speaking, begins the Acte.*

*And.*  *ENIT dies, tempúsque, quo reddat suis Animam squallentem sceleribus.*

The fist of strenuous vengeance is clutcht,  
 And sterne Vindicta towreth up aloft,  
 That she may fal with a more waightie paise,  
 And crush lives sap from out Pieros vaines.  
 Now gins the leprous cores of ulcered sins  
 Wheale to a heade: now is his fate growne mellow,



Instant to fall into the rotten jawes  
Of chap-falne death. Now downe lookes Providence,  
T'attend the last act of my sons revenge.  
Be gracious, observation, to our sceane,  
For now the plot unites his scattred limbes  
Close in contracted bands. The Florence Prince  
(Drawne by firme notice of the Dukes black deeds)  
Is made a partner in conspiracie.  
The States of Venice are so swolne in hate  
Against the Duke for his accursed deeds  
(Of which they are confirm'd by some odde letters  
Found in dead Strotzos studie, which had past  
Betwixt Piero and the murdring slave),  
That they can scarce retaine from bursting foorth  
In plaine revolt. O, now tryumphes my ghost,  
Exclaiming, Heaven's just, for I shal see  
The scourge of murder and impietie!

[*Exit.*]

## SCENA SECUNDA.

*BALURDO from under the Stage.*

*Bal.* Hoe, who's above there, hoe? A murren on all proverbes. They say, hunger breakes thorough stone walles; but I am as gant as leane ribd famine, yet I can burst through no stone walles. O now, Sir Gefferey, shewe thy valour, breake prison and be hangd. Nor shall the darkest nooke of hell containe the discontented Sir Balurdos ghost. Well, I am out well; I have put off the prison to put on the rope. O poore shotten herring, what a pickle art thou in! O hunger, how thou dominer'st in my guts! O for a fat leg of ewe mutton in stewde broth, or drunken song to feede on. I could belch

rarely, for I am all winde. O colde, colde, colde, colde, colde ! O poore knight ! O poore Sir Gefferey, sing like an unicorne before thou dost dip thy horne in the water of death. O cold, O sing, O colde, O poore Sir Geffrey, sing, sing !

## CANTAT.

## SCENA TERTIA.

¶ *Enter ANTONIO and ALBERTO at severall doores, their rapiers drawne, in their masking attyre.*

*Ant.* Vindicta !

*Alb.* Mellida !

*Ant.* Alberto !

*Alb.* Antonio !

*Ant.* Hath the Duke supt ?

*Alb.* Yes, and tryumphant revels mount aloft.

The Duke drinkes deepe to overflowe his grieve.

The court is rackt to pleasure ; each man straines

To faine a jocund eye. The Florentine——

*Ant.* Young Galeatzo !

*Alb.* Even he is mightie on our part. The States of Venice——

¶ *Enter PANDULPHO, running, in masking attyre.*

*Pan.* Like high-swoln floods drive down the muddie dammes

Of pent allegeance. O, my lustie bloods,

Heaven sits clapping of our enterprise.

I have beene labouring generall favour firme,

And I doe finde the citizens growne sick

With swallowing the bloodie crudities

Of black Pieros acts ; they faine would cast  
And vomit him from off their governement.  
Now is the plot of mischief ript wide ope ;  
Letters are found twixt Strotzo and the Duke  
So cleare apparent, yet more firmly strong  
By suiting circumstance ; that as I walkt  
Muffled, to eyes-drop speech, I might observe  
The graver statesmen whispering fearefully.  
Here one gives nods and hums what he would speake.  
The rumour's got 'mong troope of citizens,  
Making lowde murmur, with confused dinne.  
One shakes his head and sighes, O illus'd powre !  
Another frets, and sets his grinding teeth,  
Foaming with rage, and swears this must not be.  
Here one complots, and on a sodaine starts,  
And cries, O monstrous, O deepe villanie !  
All knit there nerves, and from beneath swoln brows  
Appeares a gloting eye of much mislike ;  
Whilst swart Pieros lips reake steame of wine,  
Swallowes lust-thoughts, devours all pleasing hopes,  
With strong imagination of, what not ?  
O now Vindicta, that's the word we have,  
A royall vengeance, or a royall grave !

*Ant.* Vindicta !

*Bal.* I am acolde.

*Pan.* Who's there ? Sir Geffrey ?

*Bal.* A poor knight, god wot : the nose of thy knight-  
hoode is bitten off with cold. O poore Sir Geffrey, cold,  
cold !

*Pan.* What chance of fortune hath tript up his heels,  
And laid him in the kennell, ha ?

*Alb.* I will discourse it all. Poore honest soule,

Hadst thou a bever to clasp up thy face,  
 Thou shouldst associate us in masquery,  
 And see revenge.

*Bal.* Nay, and you talke of revenge, my stomack's up,  
 for I am most tyrannically hungry. A bever! I have  
 a headpeece, a skull, a braine of prooffe, I warrant yee.

*Alb.* Slinke to my chamber then, and tyre thee.

*Bal.* Is there a fire?

*Alb.* Yes.

*Bal.* Is there a fat leg of ewe mutton?

*Alb.* Yes.

*Bal.* And a cleane shirt?

*Alb.* Yes.

*Bal.* Then am I for you, most pathetically, and un-  
 vulgarly, law! *[Exit.*

*Ant.* Resolved hearts, time curtals night, opportunity  
 shakes us his foretop. Steel your thoughts, sharp your  
 resolve, imbolden your spirit, grasp your swords; alarum  
 mischief, and with an undanted brow, out scout the grim  
 opposition

Of most menacing perill.

Harke here, proud pomp shoots mounting tryumph up,  
 Borne in lowde accents to the front of Jove.

*Pan.* O now, he that wants sowle to kill a slave,  
 Let him die slave, and rot in pesants grave.

*Ant.* Give me thy hand, and thine, most noble heart;  
 Thus will wee live, and, but thus, never part.

*[Exeunt, twin'd together.]*

¶ *Cornets sound a cynet.*

## SCENA QUARTA.

¶ *Enter* CASTILIO and FOROBOSCO; *two Pages, with torches*; LUCIO, *bare*; PIERO and MARIA, GALEATZO, *two Senators, and* NUTRICHE.

¶ PIERO to MARIA.

*Pie.* Sit close unto my breast, heart of my love,  
Advance thy drooping eyes.

Thy sonne is drownde.

Rich happinesse that such a sonne is drownde.

Thy husband's deade, life of my joyes most blest,

In that the saplesse logge, that prest thy bed

With an unpleasing waight, being lifted hence,

Even I, Piero, live to warme his place.

I tell you, ladie, had you view'd us both

With an unpartiall eye, when first we woo'd

Your maiden beauties, I had borne the prize,

Tis firme I had; for, faire, I ha done that——

*Mar.* Murder!

*Pie.* Which he would quake to have adventur'd;  
Thou know'st I have ——

*Mar.* Murdred my husband.

*Pie.* Borne out the shock of war, and done, what not,  
That valour durst. Dost love me, fairest? Say.

*Mar.* As I doe hate my son, I love thy soule.

*Pie.* Why then Io to Hymen, mount a loftie note.  
Ful red cheekt Bacchus, let Lyeus flote  
In burnisht gobblets. Force the plump lipt god,  
Skip light lavoltaes in your full sapt vaines.  
Tis well brim full. Even I have glut of blood.  
Let quaffe carouse. I drinke this Burdeaux wine

Unto the health of deade Andrugio,  
 Feliche, Strotzo, and Antonios ghosts.  
 Would I had some poyson to infuse it with;  
 That having done this honour to the dead,  
 I might send one to give them notice ont.  
 I would indeere my favour to the full.  
 Boy, sing alowd; make heavens vault to ring  
 With thy breaths strength. I drink. Now lowdly sing.

## CANTAT.

¶ *The song ended, the cornets sound a cyenet.*

## SCENA QUINTA.

¶ *Enter ANTONIO, PANDULPHO, and ALBERTO, in maskery; BALURDO, and a Torchbearer.*

*Pie.* Call Julio hither. Where's the little sowle?  
 I sawe him not to-day. Here's sport alone  
 For him, ifaith; for babes and fooles, I know,  
 Relish not substance, but applaud the showe.

*[To the conspirators, as they stand in ranke for the measure.*

*Gal.* All blessed fortune crown your brave attempt.

*[To Antonio.*

I have a troope to second your attempt. *[To Pandulpho.*

The Venice States joyne hearts unto your hands.

*[To Alberto.*

*Pie.* By the delights in contemplation  
 Of comming joyes, 'tis magnificent.

You grace my marriage eve with sumptuous pompe.

Sound still, lowde musick. O, your breath gives grace  
 To curious fecte, that in proud measure pase.

*Ant.* Mother, is Julios bodie——

*Mar.* Speake not, doubt not; all is above all hope.

*Ant.* Then wil I daunce and whirle about the ayre.

Methinks I am all sowle, all heart, all spirit.

Now murder shall receive his ample merite.

¶ *The measure.*

¶ *While the measure is dauncing, ANDRUGIO'S ghost is placed betwixt the musick houses.*

*Pie.* Bring hither suckets, canded delicates.

Weele taste some sweete meats, gallants, ere we sleep.

*Ant.* Weele cooke your sweete meats, gallants, with tart sower sawce.

*And.* Here will I sit, spectator of revenge,  
And glad my ghost in anguish of my foe.

[*The maskers whisper with Piero.*

*Pie.* Marry and shall; ifaith I were too rude,  
If I gainesaide so civill fashion.

The maskers pray you to forbear the roome

Till they have banqueted. Let it be so:

No man presume to visite them, on death.

[*The maskers whisper againe.*

Onely my selfe? O, why with all my heart;

Ile fill your consort. Here Piero sits;

Come on, unmaske, lets fall to.

[*The conspirators binde Piero, pluck out his tongue,  
and tryumph over him.*

*Ant.* Murder and torture! no prayers, no entreats!

*Pan.* Weele spoyle your oratory. Out with his tong.

*Ant.* I have't, Pandulpho; the vaines panting bleede,  
Trickling fresh goare about my fist. Bind fast—so, so!

*And.* Blest be thy hand ! I taste the joyes of heaven,  
Viewing my sonne tryumph in his blacke bloode.

*Bal.* Downe to the dungeon with him ; Ile dungeon  
with him ! Ile foole you ; Sir Gefferey will be Sir Geffrey.  
Ile tickle you.

*Ant.* Beholde, black dogge !

*Pan.* Grinst thou, thou snurling curre ?

*Alb.* Eate thy black liver.

*Ant.* To thine anguish see  
A foole tryumphant in thy misery.  
Vex him, Balurdo.

*Pan.* He weepes ; now do I glorifie my hands ;  
I had no vengeance, if I had no teares.

*Ant.* Fal to, good Duke. O these are worthlesse cates,  
You have no stomack to them ; looke, looke here :  
Here lies a dish to feast thy fathers gorge.  
Here 's flesh and blood, which I am sure thou lov'st.

[*Piero seemes to condole his sonne.*]

*Pan.* Was he thy flesh, thy son, thy dearest sonne ?

*Ant.* So was Andrugio my dearest father.

*Pan.* So was Feliche my dearest sonne.

¶ *Enter MARIA.*

*Mar.* So was Andrugio my dearest husband.

*Ant.* My father found no pittie in thy blood.

*Pan.* Remorse was banisht, when thou slew'st my son.

*Mar.* When thou impoysoned'st my loving lord,  
Exilde was pietie.

*Ant.* Now therefore pittie, piety, remorse,  
Be aliens to our thoughts ; grim fier-ey'd rage  
Possess us wholly.



*Pan.* Thy son? true; and which is my most joy,  
I hope no bastard, but thy very blood,  
Thy true begotten, most legitimate  
And loved issue—there 's the comfort ont.

*Ant.* Scum of the mud of hell!

*Alb.* Slime of all filth!

*Mar.* Thou most detested toad!

*Bal.* Thou most retort and obtuse rascall!

*Ant.* Thus charge we death at thee; remember hel,  
And let the howling murmurs of black spirits,  
The horrid torments of the damned ghosts,  
Affright thy sowle as it descendeth downe  
Into the intrals of the ugly deepe.

*Pan.* Sa, sa; no, let him die, and die, and stil be dying.

[*They offer to runne all at Piero, and on a sodain stop.*

And yet not die till he hath di'd and di'd  
Ten thousand deathes in agonie of heart.

*Ant.* Now pel mell; thus the hand of Heaven chokes  
The throate of murder. This for my fathers blood.

[*He stabs Piero.*

*Pan.* This for my sonne.

*Alb.* This for them all.

And this, and this, sinke to the heart of hell!

[*They run all at Piero with their rapiers.*

*Pan.* Murder for murder, blood for blood, doth yell!

*And.* Tis done, and now my sowle shal sleep in rest.  
Sons that revenge their fathers blood are blest.

[*The curtaines being drawne, exit Andrugio.*

## SCENA SEXTA.

¶ Enter GALEATZO, two Senators, LUCEO, FOROBOSCO, CASTILIO, and Ladies.

*1st Sen.* Whose hand presents this gory spectacle?

*Ant.* Mine.

*Pan.* No, mine.

*Alb.* No, mine.

*Ant.* I will not loose the glorie of the deede,  
Were all the tortures of the deepest hell  
Fixt to my limbs. I peare't the monsters heart  
With an undaunted hand.

*Pan.* By yon bright spangled front of heaven twas I;  
Twas I sluc't out his life bloode.

*Alb.* Tush, to say truth, twas all.

*2d Sen.* Blest be you all, and may your honours live  
Religiously helde sacred, even for ever and ever.

*Gal.* (to Antonio). Thou art another Hercules to us,  
In ridding huge pollution from our State.

*1st Sen.* Antonio, believe is fortified  
With most invincible approvements of much wrong,  
By this Piero to thee. We have found  
Beadroles of mischief, plots of villany,  
Laide twixt the Duke and Strotzo, which we found  
Too firmly acted.

*2d Sen.* Alas, poore orphant!

*Ant.* Poore, standing tryumphant over Belzebug!  
Having large interest for blood, and yet deem'd poor?

*1st Sen.* What satisfaction outward pomp can yield,  
Or cheefest fortunes of the Venice State,  
Claime freely. You are well seasond props,

And will not warpe, or leane to either part ;  
*Calamity gives man a steady heart.*

*Ant.* We are amaz'd at your benigntie ;  
But other vowes constraine another course.

*Pan.* We know the world, and did we know no more,  
Wee would not live to know ; but since constraint  
Of holy bands forceth us keepe this lodge  
Of durts corruption, till dread power cal  
Our soules appearance, we will live inclos'd  
In holy verge of some religious order,  
Most constant votaries.

[*The curtaines are drawne, Piero departeth.*

*Ant.* First let 's cleanse our hands,  
Purge hearts of hatred, and intombe my love,  
Over whose hearse Ile weepe away my braine  
In true affections teares.

For her sake, here I vowe a virgine bed.  
She lives in me ; with her my love is deade.

*2d Sen.* We will attend her mournfull exequies ;  
Conduct you to your calme sequestred life,  
And then——

*Mar.* Leave us to meditate on misery,  
To sad our thought with contemplation  
Of past calamities. If any aske  
Where lives the widdowe of the poisoned lord ?  
Where lies the orphant of a murdered father ?  
Where lies the father of a butchered sonne ?  
Where lives all woe ?—conduct him to us there,  
The downe-cast ruines of calamitie.

*And.* Sound dolefull tunes, a solemne hymne advance,  
To close the last act of my vengeance,  
And when the subject of your passion's spent,

Sing Mellida is deade, all hearts will relent,  
In sad condolement at that heavie sound.  
Never more woe in lesser plot was found.  
And, O, if ever time create a muse,  
That to th'immortall fame of virgine faith  
Dares once engage his pen to write her death,  
Presenting it in some black tragedie,  
May it prove gracious; may his stile be deckt  
With freshest bloomes of purest elegance;  
May it have gentle presence, and the sceans suckt up  
By calme attention of choyce audience;  
And when the closing Epilogue appears,  
Instead of claps, may it obtaine but teares.

CANTANT.

[*Exeunt omnes.*]

*Antonii vindictæ.*





THE WONDER OF WOMEN ;  
OR,  
THE TRAGEDIE OF  
S O P H O N I S B A .







## TO THE GENERAL READER.



**K** NOW, that I have not laboured in this Poeme, to tye my selfe to relate any thing as an historian, but to inlarge every thing as a poet. To transcribe authors, quote authorities, and translate Latine prose Orations into English blank verse, hath, in this subject, been the least ayme of my studies. Then (equall Reader) peruse me with no prepared dislike; and, if ought shall displease thee, thanke thy selfe; if ought shall please thee, thanke not me: for I confesse in this it was not my onely end.



ARGUMENTUM.

A GRATEFULL hearts just height : ingratitude ;  
And vowes base breach with worthy shame pursude ;  
A womans constant love as firme as fate ;  
A blamelesse counsellor well borne for state ;  
The folly to inforce free love. These know,  
This subject with full light doth amply show.

INTERLOCUTORES.

MASSINISSA, }  
SYPHAX, } *Kings of Lybia, rivalls for SOPHONISBA*  
ASDRUBALL, *Father to SOPHONISBA.*  
GELOSSO, *a Senator of Carthage.*  
BYTHEUS, *a Senator of Carthage.*  
HANNO MAGNUS, *Captaine for Carthage.*  
JUGURTH, *MASSINISSA's Nephew.*  
SCIPIO, }  
LELIUS, } *Generalls of Rome.*  
VANGUE, *an Ethiopian Slave.*  
CARTHALON, *a Senator of Carthage.*  
GISCO, *a Surgeon of Carthage.*  
NUNTIUS.  
SOPHONISBA, *Daughter to ASDRUBALL of Carthage.*  
ZANTHIA, *her Mayd.*  
ERICTHO, *an Inchantresse.*  
ARCATHIA, }  
NYCEA, } *Wayting Women to SOPHONISBA.*





THE TRAGEDIE  
OF  
SOPHONISBA.



PROLOGUS.

¶ *Cornets sound a march.*

¶ *Enter at one doore the PROLOGUE, two Pages with torches, ASDRUBALL and JUGURTH, two Pages with lights, MASSINISSA leading SOPHONISBA, ZANTHIA bearing SOPHONISBAS traine, ARCATHIA and NICEA, HANNO and BYTHEAS: at the other doore two Pages with targets and javelins, two Pages with lights, SYPHAX arm'd from top to toe, VANGUE followes.*

¶ *These, thus entred, stand still, whilst the PROLOGUE, resting betweene both troupes, speakes.*

**T**HE sceane is Lybia, and the subject thus:  
Whilst Carthage stood the onely awe of Rome,  
As most imperiall seate of Lybia,  
Govern'd by statesmen, each as great as kings  
(For seventeene kings were Carthage feodars);  
Whilst thus shee flourisht, whilst her Hanniball

Made Rome to tremble, and the walles yet pale :  
 Then in this Carthage Sophonisba liv'd,  
 The farre fam'd daughter of great Asdruball :  
 For whom ('mongst others) potent Syphax sues,  
 And well-grac'd Massinissa rivalls him,  
 Both princes of proud scepters : but the lot  
 Of doubtfull favour Massinissa grac'd,  
 At which Syphax growes blacke : for now the night  
 Yeelds lowd resoundings of the nuptiall pompe :  
 Apollo strikes his harpe : Himen his torch,  
 Whilst lowring Juno, with ill-boading eye,  
 Sits envious at too forward Venus : loe,  
 The instant night : and now yee worthier minds,  
 To whom wee shall present a female glory  
 (The wonder of a constancie so fixt,  
 That fate it selfe might well grow envious),  
 Be pleas'd to sit, such as may merit oyle,  
 And holy deaw, still'd from diviner heat :  
 For rest thus knowing, what of this you heare,  
 The Author lowly hopes, but must not feare :

*For just worth never rests on popular frowne,  
 To have done well is fayre deeds onely crowne.*

*Nec se quæsiverit extra.*

*Cornets sound a march.*

*The Prologue leades Massinissas troupes over the stage,  
 and departs : Syphax troupes onely stay.*



## ACTUS PRIMUS.

### SCENA PRIMA.

¶ SYPHAX *and* VANGUE.

*Sy.* **S**YPHAX, Syphax! why wast thou curst  
a king?  
What angry god made thee so great, so  
vile?

Contemn'd, disgraced; think, wert thou a slave,  
Though Sophonisba did reject thy love,  
Thy low neglected head unpoynted at,  
Thy shame unrumour'd, and thy suite unscoft,  
Might yet rest quiet. Reputation,  
Thou awe of fooles and great men: thou that choakst  
Frest addictions, and mak'st mortalls sweat  
Blood and cold drops in feare to lose, or hope  
To gaine thy never certaine seldome worthy gracings.  
Reputation!  
Wert not for thee, Syphax could beare this scorne,  
Not spouting up his gall among his blood  
In blacke vexations: Massinissa might  
Injoy the sweets of his preferred graces  
Without my dangerous envie or revenge:

Wert not for thy affliction, all might sleepe  
In sweet oblivion : but (O greatnesse scourge !)

*Wee cannot without envie keepe high name,  
Nor yet disgrac'd can have a quiet shame.*

*Van.* Scipio——

*Sy.* Some light in depth of hell. Vangué, what hope ?

*Van.* I have receiv'd assur'd intelligence,  
That Scipio, Romes sole hope, hath rais'd up men,  
Drawne troupes together for invasion——

*Sy.* Of this same Carthage ?

*Van.* With this pollicie,  
To force wild Hannibal from Italy——

*Sy.* And draw the war to Africk.

*Van.* Right. [armes.

*Sy.* And strike this secure cuntry with unthought of

*Van.* My letters beare he is departed Rome,  
Directly setting course and sayling up——

*Sy.* To Carthage, Carthage ! O thou eternall youth,  
Man of large fame, great and abounding glory,  
Renounefull Scipio, spread thy two-necked eagles,  
Fill full thy sailes with a revenging wind,  
Strike through obedient Neptune, till thy powers  
Dash up our Lybian house, and thy just armes  
Shine with amazefull terror on these wals !  
O now record thy fathers honord blood  
Which Carthage drunke, thy uncle Publius blood  
Which Carthage drunke, 30000 soules  
Of choice Italians Carthage set on wing :  
Remember Hannibal, yet Hannibal  
The consul-queller : O then enlarge thy heart,  
Be thousand soules in one ; let all the breath,  
The spirit of thy name and nation, be mixt strong  
In thy great heart : O fall like thunder shaft,

The wing'd vengeance of incensed Jove,  
 Upon this Carthage: for Syphax here flies off  
 From all allegiance, from all love or service;  
 His (now freed) scepter once did yeeld this citie:  
 Yee universall gods, light, heate, and ayre,  
 Prove all unblessing Syphax, if his hands  
 Once reare themselves for Carthage but to curse it!  
 It had beene better they had chang'd their faith,  
 Deni'd their gods, then slighted Syphax love.  
 So fearefully will I take vengeance:  
 I'le interleague with Scipio;—Vangue,  
 Deare Ethiopian negro, goe wing a vessell,  
 And fly to Scipio: say his confederate  
 Vow'd and confirm'd is Syphax: bid him hast  
 To mix our palmes and armes; will him make up,  
 Whilst we are in the strength of discontent,  
 Our unsuspected forces well in armes;  
 For Sophonisba, Carthage, Asdruball,  
 Shall feele their weaknesse in preferring weaknesse,  
 And one lesse great then we. To our deare wishes,  
 Haste, gentle negro, that this heape may know  
 Me and their wrong.

*Van.* Wrong?

*Sy.* I, tho' twere not; yet know while kings are strong,  
 What thei'le but thinke, and not what is, is wrong:  
 I am disgrac'd in, and by that which hath  
 No reason, love, and woman; my revenge  
 Shall therefore beare no argument of right.  
 Passion is reason when it speakes from might:

*I tell thee, man, nor kings nor gods exempt,*

*But they grow pale if once they find contempt.* Haste.

[*Exeunt.*]

## SCENA SECUNDA.

¶ *Enter* ARCATHIA ; NYCEA, *with tapers*; SOPHONISBA,  
*in her night attire, followed by* ZANTHIA.

*So.* Watch at the doores : and till wee be repos'd  
Let no one enter. Zanthia, undoe me.

*Za.* With this motto under your girdle,  
*You had beene undone if you had not beene undone*  
humblest service.

*So.* I wonder, Zanthia, why the custome is,  
To use such ceremonie, such strict shape,  
About us women : forsooth the bride must steale  
Before her lord to bed ; and then delays  
Long expectations, all against knowen wishes.  
I hate these figures in locution,  
These about phrases forc'd by ceremonie ;  
We must still seeme to fly what we most seeke,  
And hide our selves from that wee faine would find ;  
Let those that thinke and speake and doe just acts,  
Know forme can give no vertue to their acts,  
Nor detract vice.

*Za.* Alas ! faire princes, those that are strongly form'd  
And truely shapt, may naked walke ; but we,  
We things cal'd women, only made for shew  
And pleasure, created to beare children,  
And play at shuttle-cocke : we imperfect mixtures,  
Without respective ceremonie us'd,  
And ever complement, alas ! what are we ?  
Take from us formall custome and the curtesies  
Which civill fashion hath still us'd to us,

We fall to all contempt. O women, how much,  
How much are you beholding to ceremony!

*So.* You are familiar. Zanthia, my shooe.

*Za.* 'Tis wonder, madam, you tread not awry.

*So.* Your reason, Zanthia.

*Za.* You goe very high.

*So.* Harke! musicke! musicke!

¶ *The Ladies lay the Princesse in a faire bed, and close the curtaines, whil'st MASSINISSA enters.*

*Ni.* The bridegrome!

*Arca.* The bridegrome!

*So.* Haste, good Zanthia: helpe! keepe yet the doores!

*Za.* Faire fall you, lady; so admit, admit.

¶ *Enter foure Boyes, antiquely attired, with bows and quivers, dauncing to the cornets, a phantastique measure; MASSINISSA, in his night-gowne, led by ASDRUBALL and HANNO, followed by BYTHEAS and JUGURTH. The Boyes draw the curtaines, discovering SOPHONISBA, to whom MASSINISSA speaks.*

*Ma.* You powers of joy,—gods of a happy bed,  
Shew you are pleas'd, sister and wife of Jove,  
High fronted Juno, and thou Carthage patron,  
Smooth chind Apollo, both give modest heate  
And temperate graces.

[*Massinissa drawes a white ribbon forth of the bed, as from the waste of Sophonisba.*

*Mass.* Loe, I unloose thy waste!  
She that is just in love is godlike chaste. I to Hymen.

¶ Chorus, with cornets, organ and voices. Io to Hymen.

*So. A modest silence, tho't bee thought  
A virgins beautie and her highest honour,  
Though bashfull fainings nicely wrought,  
Grace her that vertue takes not in ; but on her  
What I dare thinke I boldly speake ;  
After my word, my well bold action rusheth,  
In open flame then passion breake,  
Where vertue prompts, thought, word, act never blusheth.  
Reuenging gods, whose marble hands  
Crush faithlesse men with a confounding terror,  
Give me no mercy if these bands  
I covet not with an unfained fervor ;  
Which zealous vow when ought can force me claime,  
Load with that plague Atlas would groane at, shame.*

[Io to Hymen.]

¶ Chorus. Io to Hymen.

*Asdru. Live both high parents of so happy birth,  
Your stems may touch the skies and shaddow earth ;  
Most great in fame, more great in vertue shining,  
Prosper, O powers ! a just, a strong divining.*

[Io to Hymen.]

¶ Chorus. Io to Hymen.

¶ Enter CARTHALO ; his sword drawn, his body wounded,  
his shield strucke full of darts. MASSINISSA being  
ready for bed.

*Car. To bold hearts Fortune, be not you amaz'd,  
Carthage ! O Carthage ! be not you amaz'd.*

*Ma. Jove made us not to feare ; resolve, speake out ;  
The highest misery of man is doubt. Speake, Carthalo.*



*Car.* The stooping sun, like to some weaker prince,  
 Let his shades spread to an unnaturall hugenessse,  
 When we the campe that lay at Utica,  
 From Carthage distant but five easie leagues,  
 Descride from of the watch three hundred saile,  
 Upon whose tops the Roman eagles stretch'd  
 Their large spread wings, which fann'd the evening aire  
 To us cold breath; for well we might discern  
 Rome swam to Carthage.

*Asd.* Hanniball, our ancor, is come backe; thy slight,  
 Thy stratagem, to lead warre unto Rome,  
 To quite our selves, hath now taught desperate Rome  
 T'assaile our Carthage: now the warre is here.

*Ma.* He is nor blest, nor honest, that can feare.

*Ha.* I but to cast the worst of our distresse——

*Ma.* To doubt of what shall be, is wretchednesse:  
 Desire, feare, and hope, receive no bond  
 By whom, we in our selves are never but beyond. On.

*Car.* Th' allarum beates necessity of fight;  
 Th' unsober evening drawes out reeling forces,  
 Souldiers, halfe men, who to their colours troope  
 With fury, not with valour: whil'st our ships  
 Unrigg'd, unus'd, fitter for fire then water,  
 We save in our barr'd haven from surprize.  
 By this our army marcheth toward the shore,  
 Undisciplin'd young men, most bold do doe,  
 If they knew how, or what, when we descry  
 A mighty dust, beat up with horses hooves,  
 Straight Roman ensignes glitter. Scipio.

*Asd.* Scipio.

*Car.* Scipio, advanced like the god of blood,  
 Leades up grim warre, that father of foule wounds,

Whose sinewy feet are steep in gore, whose hideous voice  
Makes turrets tremble, and whole cities shake ;  
Before whose browes, flight and disorder hurry ;  
With whom march burnings, murder, wrong, wast, rapes ;  
Behind whom a sad traine is scene, woe, feares,  
Tortures, leane need, famine, and helplesse teares.  
Now make we equall stand, in mutuall view :  
We judg'd the Romans eighteen thousand foote  
Five thousand horse ; we almost doubled them  
In number, not in vertue ; yet in heat  
Of youth and wine, jolly, and full of blood,  
We gave the signe of battaile : shouts are rais'd,  
That shooke the heavens ; pell-mell our armies joyne ;  
Horse, targets, pikes, all against each oppos'd,  
They give fierce shocke, armes thunder'd as they clos'd :  
Men cover earth, which straight are covered  
With men and earth ; yet doubtfull stood the fight :  
More faire to Carthage : when loe, as oft we see,  
In mines of gold, when labouring slaves delve out  
The richest ore, being in sudden hope,  
With some unlookt-for veine to fill their buckets,  
And send huge treasure up, a sudden dampe  
Stifles them all, their hands yet stuffd with gold,  
So fell our fortunes ; for looke, as we stood proud,  
Like hopeful victors, thinking to returne  
With spoyles worth triumph, wrathfull Syphax lands  
With full ten thousand strong Numidian horse,  
And joynes to Scipio ; then loe, we all were damp't ;  
We fell in clusters, and our wearyed troopes  
Quit all. Slaughter ran through us straight ; we flie,  
Romans pursue, but Scipio sounds retreat,  
As fearing traines and night : we make amaine

For Carthage most, and some for Utica,  
All for our lives; new force, fresh armes with speed.

*Ha.* You have said truth of all; no more: I bleed.  
O wretched fortune!

*Mas.* Old lord, spare thy haire:  
What dost thou thinke baldnesse will cure thy grieffe?  
What decree the Senate?

¶ *Enter GELOSSO, with commissions in his hand, seal'd.*

*Gelo.* Aske old Gellosso, who returnes from them,  
Inform'd with fullest charge, strong Asdruball,  
Great Massinissa, Carthage generall,  
So speakes the Senate: counsell for this warre,  
In Hanno Magnus, Bitheas, Carthalon,  
And us Gellosso, rests: imbrace this charge,  
You never yet dishonour'd Asdruball.  
High Massinissa! by your vowes to Carthage,—  
By th' god of great men,—Glory,—fight for Carthage!  
Ten thousand strong Massulians, ready troopt,  
Expect their king; double that number wayts  
The leading of lov'd Asdruball: beat lowd  
Our Affricke drummes; and, whil'st our ore-toyl'd foe  
Snores on his unlac'd cask, all faint, though proud,  
Through his successefull fight, strike fresh alarmes.  
Gods are not, if they grace not, bold, just armes.

*Mas.* Carthage, thou straight shalt know  
Thy favours have been done unto a king.

[*Exit with Asdruball and the Page.*]

*So.* My lords, tis most unusuall such sad haps  
Of suddaine horror should intrude 'mong beds  
Of soft and private loves; but strange events  
Excuse strange formes. O you that know our blood

Revenge if I doe feigne : I here protest,  
 Though my lord leave his wife a very mayd,  
 Even this night, in stead of my soft armes  
 Clasping his well-strung limbs with glossefull steele,  
 What's safe to Carthage shall be sweet to me.

I must not, nor am I once ignorant  
 My choyce of love hath given this sudden danger  
 To yet strong Carthage : twas I lost the fight ;  
 My choyce vext Syphax, inrag'd Syphax struck  
 Armes fate ; yet Sophonisba not repents.

*O we were gods if that we knew events !*

But let my lord leave Carthage, quit his vertue,  
 I will not love him ; yet must honour him,  
 As still good subjects must bad princes. Lords,  
 From the most ill-grac'd hymeneall bed  
 That ever Juno frown'd at, I entreat  
 That you'l collect from our loose-formed speech  
 This firme resolve : that no low appetite  
 Of my sex weakenesse can or shall orecome  
 Due gracefull service unto you or vertue.  
 Witnesse, ye gods, I never untill now  
 Repin'd at my creation : now I wish  
 I were no woman, that my armes might speake  
 My heart to Carthage. But in vaine : my tongue  
 Swears I am woman still, I talke so long.

¶ *Cornets a march. Enter two Pages with targets and  
 javelins ; two Pages, with torches. MASSINISSA  
 armed capeapee ; ASDRUBAL armed.*

*Mas.* Ye Carthage lords : know Massinissa knowes  
 Not only termes of honour, but his actions ;  
 Nor must I now inlarge how much my cause

Hath danger'd Carthage, but how I may show  
My selfe most prest to satisfaction.

The loathsome staine of kings ingratitude  
From me O much be farre! And since this torrent,  
Warres rage admits no anchor—since the billow  
Is risen so high, we may not hull, but yield  
This simple state to stroke of speedy swords.

What you with sober hast have well decreed,  
Wee'l put to sudden armes: no, not this night,  
These daynties, these first fruits of nuptialls,  
That well might give excuse for feeble lings,ings,  
Shall hinder Massinissa. Appetite,  
Kisses, loves, dalliance, and what softer joyes  
The Venus of the pleasingst ease can minister,  
I quit you all. Vertue perforce is vice;  
But he that may, yet holds, is manly wise.

Loe then, ye lords of Carthage, to your trust  
I leave all Massinissa's treasure: by the oath  
Of right good men stand to my fortune just.  
Most hard it is for great hearts to mistrust.

*Car.* We vow by al high powers.

*Mas.* No, do not swear;

I was not borne so small to doubt or feare.

*So.* Worthy, my lord.

*Mas.* Peace, my eares are steele;

I must not heare thy much inticing voice.

*So.* My Massinissa, Sophonisba speakes  
Worthy thy wife: goe with as high a hand  
As worth can reare. I will not stay my lord.  
Fight for our countrey; vent thy youthfull heat  
In field, not beds: the fruite of honour, Fame,  
Be rather gotten then the oft disgrace

Of haplesse parents, children. Goe, best man,  
 And make me proud to be a souldiers wife,  
 That valews his renowne above faint pleasures :  
 Thinke every honour that doth grace thy sword  
 Trebbles my love. By thee I have no lust  
 But of thy glory. Best lights of heaven with thee !  
 Like wonder stand, or fall ; so, though thou die,  
 My fortunes may be wretched, but not I.

*Mas.* Wondrous creature ! even fit for gods, not men :  
 Nature made all the rest of thy faire sexe  
 As weake essaies, to make thee a patterne  
 Of what can be in woman ! Long farewell.  
 He 's sure unconquer'd in whom thou dost dwell,—  
 Carthage palladium. See that glorious lampe—  
 Whose lightfull presence giveth suddaine flight  
 To phansies, fogs, feares, sleepe, and slothfull night—  
 Spreads day upon the world : march swift amaine ;—  
 Fame got with losse of breath is god-like game.

[*The Ladies draw the curtaines about Sophonisba ;  
 the rest accompany Massinissa forth : the cornets  
 and organs playing loudfull musicke for the Act.*



## ACTUS SECUNDUS.

## SCENA PRIMA.

¶ *Whil'st the musicke for the first Act sounds, HANNO, CARTHALO, BYTHEAS, GELOSSO, enter: they place themselves to counsell; GISCO, the impoisoner, waiting on them; HANNO, CARTHALO, and BYTHEAS setting their hands to a writing, which being offered to GELOSSO, hee denies his hand, and, as much offended, impatiently starts up and speakes.*

¶ *Enter GELOSSO, HANNO, BITHEAS, CARTHALO.*

*Gel.* **M**Y hand? my hand? rot first; wither in aged shame.

*Ha.* Will you be so unseasonably wood?

*Byt.* Hold such preposterous zeale, as stands  
The full decree of Senate! all thinke fit! [against

*Car.* Nay, most inevitable necessary  
For Carthage safety, and the now sole good  
Of present state, that we must breake all faith  
With Massinissa: whil'st he fights abroad,  
Let's gaine backe Syphax, making him our owne,  
By giving Sophonisba to his bed.

*Han.* Syphax is Massinissa's greater, and his force  
Shall give more side to Carthage: as for's queene,  
And her wise father, they love Carthage fate;  
*Profit and honesty are not one in state.*

*Gel.* And what decrees our very vertuous Senate  
Of worthy Massinissa, that now fights,

And (leaving wife and bed) bleeds in good armes,  
For right old Carthage ?

*Car.* Thus tis thought fit :

Her father, Asdruball, on suddain shall take in  
Revolted Syphax ; so with doubled strength,  
Before that Massinissa shall suspect,  
Slaughter both Massinissa and his troopes,  
And likewise strike, with his deep stratagem,  
A sudden weakenesse into Scipio's armes,  
By drawing such a limbe from the maine body  
Of his yet powerfull army : which being done,  
Dead Massinissa's kingdome we decree  
To Sophonisba and great Asdruball  
For their consent ; so this swift plot shall bring  
Two crownes to her, make Asdruball a king.

*Gel.* So first faiths breach, murder, adultery, theft !

*Car.* What else ?

*Gel.* Nay, all is done, no mischief left. [glorie ;

*Car.* Pish ! prosperous successe gives blackest actions  
The meanes are unremembred in most storie.

*Gel.* Let me not say gods are not.

*Car.* This is fit ;

Conquest by blood is not so sweet as wit :  
For howsoere nice vertue censures it,  
He hath the grace of warre that hath warres profit.  
But Carthage well advis'd, that states come on  
With slow advice, quicke execution,  
Have heere an engineere long bred for plots,  
Call'd an impoysner, who knowes this sound excuse :  
*The onely dew that makes men sprout in court is use ;  
Bee't well or ill, his thrift is to bee mute.  
Such slaves must act commands, and not dispute.  
Knowing foule deeds with danger doe begin,*



*But with rewards doe end : sinne is no sinne,  
But in respects ———*

*Gel.* Politike lord, speake low : though Heaven beares  
A face far from us, gods have most long eares ;  
Jove has a hundred marble marble hands.

*Car.* O I, in poetry or tragique sceane !

*Gel.* I feare gods onely know what poets meane.

*Car.* Yet heare mee : I will speake close truth and cease :  
Nothing in Nature is unserviceable,  
No, not even inutilitie it selfe.

Is then for nought dishonesty in being ?  
And if it bee sometimes of forced use,  
Wherein more urgent then in saving nations,  
State shapes are souldred up with base, nay faultie,  
Yet necessary functions : some must lie,  
Some must betray, some murder, and some all ;  
Each hath strong use, as poyson in all purges :  
Yet when some violent chance shall force a state  
To breake given faith, or plot some stratagemes,  
Princes ascribe that vile necessity  
Unto Heavens wrath ; and sure, though't be no vice,  
Yet tis bad chance : states must not sticke to nice,  
For Massinissas death sence bids forgive.  
Beware t'offend great men, and let them live ;  
For tis of empires body the maine arme,—  
*He that wil do no good shal do no harm.* You have my mind.

*Gel.* Although a stagelike passion, and weake heat,  
Full of an empty wording, might sute age,  
Know Ile speake strongly truth. Lordes, nere mistrust,  
That he who'l not betray a private man  
For his countrey, will nere betray his countrey  
For private men ; then give Gelloso faith :

If treachery in state be serviceable,  
 Let hangmen doe it. I am bound to lose  
 My life, but not mine honour, for my countrey.  
 Our vowes, our faith, our oaths, why th'are our selves,  
 And he that's faithlesse to his proper selfe,  
 May be excus'd if he breake faith with princes.  
 The gods assist just hearts, and states that trust  
 Plots before Providence, are tost like dust.  
 For Massinissa (O, let me slacke a little  
 Austere discourse, and feele humanity !)  
 Me thinkes I heare him cry, O fight for Carthage !  
 Charge home : wounds smart not for that so just, so great,  
 So good a city. Me thinks I see him yet  
 Leave his faire bride, even on his nuptiall night,  
 To buckle on his armes for Carthage. Harke !  
 Yet, yet, I heare him cry,—Ingratitude !  
 Vile staine of man : O ever be most farre  
 From Massinissa's brest. Up, march amaine ;  
 Fame got by losse of breath is god-like gaine !  
 And see, by this he bleeds in double fight,  
 And cries for Carthage, whil'st Carthage. Memory,  
 Forsake Gelloso ; would I could not thinke,  
 Nor heare, nor be, when Carthage is  
 So infinitely vile. See, see ! looke here !

¶ *Cornets. Enter two Ushers. SOPHONISBA, ZANTHIA,  
 ARCATHIA, HANNO, BYTHEAS, and CARTHALO, pre-  
 sent SOPHONISBA with a paper, which she having  
 perused, after a short silence, speakes.*

*So.* Who speakes ? What, mute ? Faire plot ! What ?  
 blush to breake it ?

How lewd to act when so sham'd but to speake it.  
Is this the Senates firme decree?

*Car.* It is.

*So.* Is this the senates firme decree?

*Car.* It is.

*So.* Hath Syphax entertayned the stratagem?

*Car.* No doubt he hath or will.

*So.* My answer's thus,

What's safe to Carthage shall be sweet to us.

*Car.* Right worthy.

*Ha.* Royallest.

*Gel.* O very woman!

*So.* But tis not safe for Carthage to destroy;

Be most unjust, cunningly politique;

Your head's still under heaven: O trust to Fate:

*Gods prosper more a just then craftie state;*

*Tis lesse disgrace to have a pitied losse,*

*Then shamefull victory.*

*Gel.* O very angell!

*So.* We all have sworne good Massinissa faith;

Speech makes us men, and ther's no other bond

Twixt man and man but words. O equall gods!

Make us once know the consequence of vowes—

*Gel.* And we shall hate faith-breakers worse than  
maneaters.

*So.* Ha! good Gelasso, is thy breath not here?

*Ge.* You doe me wrong, as long as I can die,

Doubt you that old Gelasso can be vile?

States may afflict, tax, torture, but our minds

Are only sworne to Jove. I grieve, and yet am proud

That I alone am honest: high powers, yee know

Vertue is seldome seene with troopes to goe.

*So.* Excellent man! Carthage and Rome shall fall  
Before thy fame: our lords, know I the worst?

*Car.* The gods foresaw, 'tis fate we thus are forc'd.

*So.* *Gods naught foresee, but see, for to their eyes  
Naught is to come or past; nor are you vile  
Because the gods foresee; for gods not we  
See as things are things, are not as we see.*

But since affected wisdom in us women  
Is our sexe highest folly, I am silent;  
I cannot speake lesse well, unlesse I were  
More void of goodnesse. Lords of Carthage, thus  
The ayre and earth of Carthage owes my body;  
It is their servant: what decree they of it?

*Car.* That you remove to Cirta, to the palace  
Of well-form'd Syphax, who with longing eyes  
Meets you: he that gives way to Fate is wise. [evill

*So.* I goe: what power can make me wretched? what  
Is there in life to him that knowes life's losse  
To be no evill: shew, shew thy ugliest brow,  
O most blacke chauce; make me a wretched story;  
*Without misfortune vertue hath no glory:*

Opposed trees makes tempests shew their power,  
And waves forc'd back by rocks makes Neptune tower—

Tearlesse O see a miracle of life,  
A maide, a widdow, yet a haplesse wife!

[*Cornets.* Sophonisba, accompanied with the Senators,  
*depart; onely Gelloso staves.*

*Gel.* A prodigie! let Nature run crosse legd.  
Ops goe upon his head,—let Neptune burne,—  
Cold Saturne cracke with heate,—for now the world  
Hath seene a woman!

Leape nimble lightning from Joves ample shield,

And make at length an end; the proud hot breath  
Of thee contemning greatnesse, the huge drought  
Of sole selfe loving vast ambition.

Th' unnaturall scorching heate of all those lamps,  
Thou reard'st to yeeld a temperate fruitfull heate.

Relentlesse rage, whose heart hath no one drop  
Of humane pitie. All all loudly cry,

Thy brand, O Jove, for know the world is dry!

O let a generall end save Carthage fame,

When worlds doe burne, unseen 's a cities flame.

Phœbus in me is great; Carthage must fall;

*Jove hates all vice, but vows breach worst of all.*

[*Exit.*

#### SCENA SECUNDA.

¶ *Cornets sound a charge. Enter MASSINISSA, in his gorges and shirt, shield, sword; his arme transfixt with a dart. JUGURTH followes, with his cures and caske.*

*Mas.* Mount us againe; give us another horse!

*Jug.* Uncle, your blood flowes fast: pray ye withdraw.

*Mas.* O, Jugurth, I cannot bleed too fast, too much,  
For that so great, so just, so royall Carthage!

My wound smarts not, bloods losse makes me not faint,

For that lov'd citie. O nephew, let me tell thee,

How good that Carthage is: it nourish'd me,

And when full time gave me fit strength for love,

The most adored creature of the citie,

To us before great Syphax did they yeeld,—

Faire, noble, modest, and 'bove all, my,

My Sophonisba! O, Jugurth, my strength doubles:

I know not how to turne a coward,—drop  
 In feeble basenesse I cannot. Give me horse!  
 Know I am Carthage very creature, and am grac'd  
 That I may bleed for them. Give me fresh horse!

*Jug.* He that doth publike good for multitude,  
 Finds few are truely gratefull.

*Mas.* O, Jugurth! Fie! you must not say so. Jugurth,  
 Some common weales may let a noble heart  
 Even bleed to death abroad, and not bemoan'd  
 Neither reveng'd at home. But, Carthage, fie!  
 It cannot be ungrate, faithlesse through feare:  
 It cannot, Jugurth. Sophonisba's there:  
 Beate a fresh charge.

¶ *Enter ASDRUBALL, his sword drawne, reading a letter.*  
*GISCO followes him.*

*Asd.* Sound the retraite, respect your health, brave prince,  
 The waste of blood throws palenesse on your face.

*Ma.* By light, my heart's not pale: O my lov'd father,  
 We bleed for Carthage, balsum to my wounds,  
 We bleed for Carthage; shalt restore the fight?  
 My squadron of Massalians yet stands firme.

*Asd.* The day lookes off from Carthage; cease alarmes,  
*A modest temperance is the life of armes.*

Take our best surgeon Gisco, he is sent  
 From Carthage to attend your chaunce of warre.

*Gis.* We promise sudden ease.

*Ma.* Thy comfort's good.

*Asd.* That nothing can secure us but thy blood?  
 Infuse it in his wound, t'will worke amaine.

*Gis.* O Jove!

*Asd.* What Jove? thy god must be thy gaine,  
 And as for me —— Apollo Pythean,  
 Thou know'st a statist must not be a man.

[*Exit* Asdruball.

¶ *Enter* GELOSSO *disguised like an old souldier, delivering to* MASSINISSA *(as he preparing to be dressed by* GISCO) *a letter, which* MASSINISSA *reading, starts and speaks to* GISCO.

*Ma.* Forbeare; how art thou cald?

*Gi.* Gisco, my lord.

*Ma.* Um, Gisco. Ha! touch not my arme, most only man.

Sirra, sirra, art poore?

[*To* Gelasso.

*Gi.* Not poore.

*Ma.* Nephew, command.

[*Massinissa begins to drawe.*

Our troopes of horse make indisgrac'd retraite;  
 Trot easie off; not poore. Jugurth, give charge:  
 My souldiers stand in square battalia,

[*Exit* Jugurth.

Intirely of themselves. Gisco, th' art old;  
 Tis time to leave off murder; thy faint breath  
 Scarce heaves thy ribs, thy gummy blood-shut eyes  
 Are sunke a great way in thee, thy lanke skinne  
 Slides from thy fleshlesse veines: be good to men;  
 Judge him, yee gods: I had not life to kill  
 So base a creature. Hold, Gisco, live;  
 The god-like part of kings is to forgive.

*Gi.* Command astonisht Gisco.

*Mas.* No returne.

Hast unto Carthage, quit thy abject feares,

Massinissa knowes no use of murderers.

¶ *Enter JUGURTH, amaz'd, his sword drawne.*

Speake, speake; let terrour strike slaves mute,  
Much danger makes great hearts most resolute.

*Ju.* Uncle, I feare foule armes; my selfe beheld  
Syphax on high speed run his well breath'd horse  
Direct to Cirta, that most beautious city  
Of all his kingdome; whil'st his troops of horse,  
With carelesse trot, pase gently toward our campe,  
As friends to Carthage, stand on guard, deare uncle;  
For Asdruball, with yet his well-rankt army,  
Bends a deep threatning brow to us, as if  
He wayted but to joyne with Syphax horse,  
And hew us all to pieces. O my king,  
My uncle, father, captaine, O over all!  
Stand like thy selfe, or like thy selfe now fall!  
Thy troopes yet hold good ground: unworthy wounds  
Betray not Massinissa.

*Mas.* Jugurth, pluck, pluck, so, good cuz.

*Ju.* O God! Doe you not feele?

*Mas.* Not Jugurth, no; now all my flesh is steele.

*Gel.* Of base disguise; high lights scorne not to view  
A true old man. Up, Massinissa, throw  
The lot of battel upon Syphax troopes,  
Before he joyne with Carthage; then amaine  
Make through to Scipio; he yields safe abodes:  
Spare treachery, and strike the very gods.

*Mas.* Why wast thou borne at Carthage, O my fare,  
Divinest Sophonisba! I am full  
Of much complaint, and many passions,  
The least of which express'd would sad the gods,  
And strike compassion into ruthlesse hell.



Up, unmaim'd heart, spend all thy griefe and rage  
 Upon thy foe : the field's a souldier's stage,  
 On which his action showes. If you are just,  
 And hate those that contemne you, O you gods,  
 Revenge worthy your anger, your anger, O,  
 Downe man, up heart : stoop Jove, and bend thy chin  
 To thy large brest ; give signe th' art pleas'd, and just  
 Swear good mens foreheads must not print the dust.

[*Exeunt.*

¶ *Enter* ASDRUBALL, HANNO, BYTHEAS.

*As.* What Carthage hath decreed, Hanno, is done ;  
 Advanc'd and borne was Asdruball for state ;  
 Onely with it, his faith, his love, his hate,  
 Are of one piece. Were it my daughters life  
 That fate hath sung to Carthage safety brings,  
 What deed so red but hath bin done by kings ?  
 Ephygenia, he that's a man for men,  
 Ambitious as a god, must like a god  
 Live free from passions, his full aym'd at end  
 Immense to others, sole selfe to comprehend  
 Round in's owne globe, not to be clasp'd, but holds  
 Within him all : his heart being of more folds  
 Then shield of Telamon, not to be pierc'd, though struck,  
 The god of wise men is themselves, not lucke.

¶ *Enter* GISCO.

See him by whom now Massinissa is not.  
 Gisco, is 't done ?

*Gis.* Your pardon, worthy lord,  
 It is not done, my heart sunk in my brest,  
 His vertue mazd me, faintnesse seizd me all,  
*Some god's in kings, that will not let them fall.*

*As.* His vertue mazd thee (umh), why now I see  
Th' art that just man that hath true touch of blood,  
Of pittie, and soft piety. Forgive?  
Yes, honour thee; we did it but to try  
What sense thou hadst of blood. Goe, Bytheas,  
Take him into our private treasury,  
And cut his throat; the slave hath all betrayd.

*By.* Are you assur'd?

*As.* Afeard, for this I know,  
*Who thinketh to buy villany with gold,  
Shall ever finde such faith so bought, so sold.*  
Reward him throughly.

[*A shout; the cornets giving a flourish.*]

*Han.* What meanes this shout?

*Asd.* Hanno, tis done. Syphax revolt by this  
Hath securd Carthage; and now his force come in,  
And joyn'd with us, give Massinissa charge,  
And assured slaughter. O ye powers! forgive,  
Through rottenst dung best plants both sprout and live;  
By blood vines grow.

*Han.* But yet thinke, Asdruball,  
Tis fit at least you beare griefes outward show;  
It is your kinsman bleeds. What need men know  
Your hand is in his wounds? Tis well in state  
To doe close ill, but voyd a publike hate.

*Asd.* Tush, Hanno! let me prosper, let rowts prate,  
My power shall force their silence or my hate.  
I scorn their idle malice: men of weight  
Know, he that feares envie, let him cease to raigne;  
The peoples hate to some hath been their gaine.  
For howsoere a monarch faines his parts,  
Steale any thing from kings but subjects hearts.

¶ *Enter* CARTHALO *leading in bound* GELOSSO.

*Car.* Guard, guard the campe!—make to the trench!  
—stand firme!

*Asd.* The gods of boldnes with us!—how runs chance?

*Car.* Think, think, how wretched thou canst be, thou art;  
Short words shall speak long woes.

*Gel.* Mark, Asdrubal.

*Car.* Our bloody plot to Massinissas eare  
Untimely by this lord was all betrayd.

*Gel.* By me it was; by me, vile Asdruball;  
I joy to speak't.

*Asd.* Downe, slave!

*Gel.* I cannot fall.

*Car.* Our traines disclos'd; strait to his wel usde armes  
He tooke himselfe, rose up with all his force,  
On Syphax carelesse troupes (Syphax being hurried  
Before to Cirta, fearlesse of successe,  
Impatient Sophonisba to injoy).  
Gellosso rides to head of all our squadrons,  
Commands make stand in thy name, Asdruball,  
In mine, in his, in all: they all obey;  
Whilst Massinissa, now with more then fury,  
Chargeth the loose and much amazed rankes  
Of absent Syphax, who with broken shoute  
(In vaine expecting Carthage secondings)  
Give faint repulse: a second charge is given.  
Then looke as when a faulcon towres aloft,  
Whole shoales of foule, and flockes of lesser birds  
Crouch fearefully, and dive, some among sedge,  
Some creepe in brakes. So Massinissas sword,  
Brandisht aloft, tost 'bout his shining caske,

Made stoop whole squadrons, quick as thought he strikes,  
 Here hurles he darts, and there his rage-strong arme  
 Fights foot to foot. Here cries he strike : they sinke,  
 And then grim slaughter followes ; for by this.  
 As men betrayd, they curse us, dye, or flie, or both ;  
 Six thousand fell at once. Now was I come,  
 And straight perceiv'd all bled by his vile plot.

*Gel.* Vile ! Good plot ! my good plot, Asdruball !

*Car.* I forc'd our armie beat a running march ;  
 But Massinissa strucke his spurres apace  
 Upon his speedie horse, leaves slaughtering ;  
 All flie to Scipio, who with open rankes  
 In view receives them : all I could effect  
 Was but to gaine him.

*Asd.* Die !

*Gel.* Do what thou can,  
 Thou canst but kill a weake old honest man.

[*Gellosso departs, guarded.*]

*Car.* Scipio and Massinissa, by this strike  
 Their clasped palmes, then vow an endlesse love ;  
 Straight a joynt shout they raise, then turne they breasts  
 Direct on us, march strongly toward our campe,  
 As if they dar'd us fight. O Asdruball,  
 I feare they'l force our campe.

*Asd.* Breake up and flie.  
 This was your plot.

*Ha.* But 'twas thy shame to chuse it.

*Car.* He that forbids not offence, he does it.

*Asd.* The curse of womens words goe with you. Flie !  
 You are no villaines ; gods and men, which way ?  
 Advise, vile things.

*Ha.* Vile ?

*Asd.* I!

*Car.* Not?

*By.* You did all.

*Asd.* Did you not plot?

*Car.* Yeelded not Asdrubal?

*Asd.* But you intic'd me.

*Ha.* How?

*Asd.* With hope of place.

*Car.* He that for wealth leaves faith, is abject.

*Ha.* Base.

*Asd.* Doe not provoke my sword; I live.

*Car.* More shame,

T' outlive thy vertue and thy once great name.

*Asd.* Upbraid ye me?

*Ha.* Hold!

*Car.* Know that onely thou


Art treacherous: thou shouldst have had a crowne.

*Ha.* Thou didst all; all he for whom mischiefs done,  
He does it.

*Asd.* Brooke open scorne, faint powers!

Make good the campe! No, flie! yes, what? wild rage,  
To be a prosperous villaine, yet some heat, some hold,  
But to burne temples, and yet freeze, O cold!


*Give me some health; now your blood sinkes: thus deeds  
Ill nourisht rot; without Jove nought succeeds.* [Exit.

 *Organ mixt with recorders for this Act.*

ACTUS TERTIUS. 4

—◆—  
SCENA PRIMA.

¶ SYPHAX, *with his dagger twound about her haire, drags in SOPHONISBA in her nightgowne and peticote, and ZANTHIA and VANGUE following.*

*Sy.*  MUST we intreat? sue to such squeamish eares?  
Know, Syphax has no knees, his eies no teares;

Inraged love is senselesse of remorse.

Thou shalt, thou must. Kings glory is their force.

Thou art in Cirta, in my pallace, foole.

Dost thinke he pittie the teares that knowes to rule.

For all thy scornfull eyes, thy proud disdain,

And late contempt of us, now weele revenge,

Breake stubborne silence. Looke, Ile tack thy head

To the low earth, whilst strength of two blacke knaves,

Thy limbs all wide shall straine: prayer fitteth slaves.

Our courtship be our force: rest calme as sleepe,

Else at this quake; harke, harke, we cannot weepe.

*So.* Can Sophonisba be inforc'd?

*Sy.* Can? see.

*So.* Thou mayst inforce my body, but not me.

*Sy.* Not?

*So.* Not.

*Sy.* No?

*So.* No, off with thy loathed armes,  
That lye more heavy on me then the chaines,  
That weare deepe wrinckles in the captives limbes,  
I doe beseech thee.

*Sy.* What?

*So.* Be but a beast, be but a beast.

*Sy.* Doe not offend a power

Can make thee more then wretched: yeeld to him  
To whom fate yeelds. Know Massinissa's dead?

*So.* Dead?

*Sy.* Dead!

*So.* To gods and good mens shame?

*Sy.* Help, Vangue, my strong bloud boyles.

*So.* O yet save thine owne fame.

*Sy.* All appetite is deafe, I will, I must.

Achilles armour could not beare out lust.

*So.* Hold thy strong arme, and heare me. Syphax, know  
I am thy servant now: I needs must love thee,  
For (O, my sex, forgive) I must confesse  
We not affect protesting feeblenesse,  
Intreats, faint blushings, timorous modestie;  
We thinke our lover is but little man,  
Who is so full of woman. Know, fayre Prince,  
Loves strongest arme's not rude; for we still prove,  
Without some fury there's no ardent love.  
We love our loves impatience of delay;  
Our noble sex was onely borne t'obey;  
To him that dares command.

*Sy.* Why, this is well;

Th' excuse is good : wipe thy faire eyes, our Queene,  
 Make proud thy head ; now feele more friendly strength  
 Of thy lords arme : come touch my rougher skin  
 With thy soft lip. Zanthia, dresse our bed.  
 Forget old loves, and clip him that through blood,  
 And hell, acquires his wish ; thinke not but kisse,  
 The flourish fore loves sight, and Venus blisse.

*So.* Great dreadfull lord, by thy affection,  
 Grant me one boone, know I have made a vow.

*Sy.* Vow ! what vow ? speak.

*So.* Nay, if you take offence,  
 Let my soule suffer first, and yet ——

*Sy.* Offence ?

Not, Sophonisba ; hold, thy vow is free,  
 As —— come thy lips.

*So.* Alas, crosse misery !  
 As I doe wish to live, I long t' enjoy  
 Your warme imbrace ; but, O my vow, tis thus,  
 If ever my lord dy'd, I vow'd to him,  
 A most, most private sacrifice, before  
 I touch'd a second spouse. All I implore,  
 Is but this liberty.

*Sy.* This ? goe obtaine :  
 What time ?

*So.* One houre.

*Sy.* Sweet, good speed, speed, adieu !  
 Yet Syphax trust no more then thou mayst view.  
 Vangue shall stay.

*So.* He stayes.



¶ *Enter a Page, delivering a letter to SOPHONISBA, which she privately reads.*

*Sy.* Zanthia, Zanthia!

Thou art not foule, go to; some lords are oft  
So much in love with their knowne ladies bodies,  
That they oft love their vailes; hold, hold, thou'st find,  
To faithfull care kings bounty hath no shore.

*Za.* You may do much.

*Sy.* But let my gold do more.

*Za.* I am your creature.

*Sy.* Bee, get, tis no staine,

The god of service is however gaine. [*Exit.*

*So.* Zanthia, where are we now? speak worth my  
service;

Ha, we done well?

*Za.* Nay, in height of best.

I fear'd a superstitious vertue would spoyle all,  
But now I find you, above women, rare.  
Shee that can time her goodnesse hath true care  
Of her best good. Nature at home beginnes,  
She who's integrity her selfe hurts sinnes.  
For Massinissa, he was good, and so;  
But he is dead, or worse, distrest, or more  
Then dead, or much distressed. O sad, poore,  
Who ever held such friends? no, let him goe;  
Such faith is prais'd, then laugh'd at; for still know,  
Those are the living women that reduce  
All that they touch unto their ease and use.  
Knowing that wedlock, vertue, or good names,  
Are courses and varieties of reason,  
To use or leave, as they advantage them,

And absolute within themselves repos'd,  
 Only to greatnesse ope, to all else clos'd.  
 Weak sanguine fooles are to their own good nice ;  
 Before I held you vertuous, but now wise.

*So.* Zanthia, victorious Massinissa lives.  
 My Massinissa lives. O stedly powers,  
 Keep him as safe as heaven keeps the earth,  
 Which looks upon it with a thousand eyes ;  
 That honest valiant man, and Zanthia,  
 Doe but record the justice of his love,  
 And my for ever vowes, for ever vowes.

*Za.* I, true madam ; nay, thinke of his great mind,  
 His most just heart, his all of excellence,  
 And such a vertue as the gods might envy.  
 Against this, Syphax, is but —— and you know,  
 Fame lost, what can be got that 's good for ——

*So.* Hence,  
 Take, nay, with one hand.

*Za.* My service.

*So.* Prepare our sacrifice.

*Za.* But yield you, I, or no ?

*So.* When thou dost know.

*Za.* What then ?

*So.* Then thou wilt know.

Let him that would have counsel 'voyd th' advice

[*Exit* Zanthia.]

Of friends, made his with waighty benefits,  
 Whose much dependance onely strives to fit  
 Humour, not reason, and to still devise  
 In any thought to make their friend seeme wise.  
 But above all, O feare a servants tongue,  
 Like such as onely for their gaine to serve,

Within the vaste capacity of place,  
 I know no vilenesse so most truly base.  
 Their lords, their gaine; and he that most will give,  
 With him (they will not dye, but) they will live.  
 Traytors and these are one; such slaves once trust,  
 Whet swords to make thine owne blood like the dust.

¶ *Cornets and organs playing full musicke. Enters the solemnity of a sacrifice; which being entered, whilst the attendance furnish the altar, SOPHONISBA song, which done, she speakes—*

Withdraw, withdraw; all but Zanthia and Vangue depart.  
 I not invoke thy arme, thou god of sound;  
 Nor thine, nor thine, although in all abound  
 High powers immense. But joviall Mercury,  
 And thou, O brightest female of the sky,  
 Thrice modest Phœbe, you that joyntly fit  
 A worthy chastity, and a most chaste wit,  
 To you corruptlesse hunny, and pure dew,  
 Upbreathes our holy fire; words just and few,  
 O daine to heare, if in poore wretches cries  
 You glory not; if drops of withered eyes  
 Be not your sport, be just; all that I crave  
 Is but chaste life, or an untainted grave.  
 I can no more; yet hath my constant tongue  
 Let fall no weaknesse, tho' my heart were wrung  
 With pangsworth hell; whilst great thoughts stop our teares,  
 Sorrow unseene, unpitied inward weares:  
 You see now where I rest, come is my end.  
 Cannot Heaven, vertue, 'gainst weake chance defend?  
 When weaknesse hath out-borne what weaknesse can,  
 What, should I say tis Joves, not sinne of man.

Some stratagem now let wits God be shewen,  
 Celestiall powers by miracles are knowne.  
 I hav't; tis done. Zanthia, prepare our bed ——

*Van.* Your servant,

*So.* Vangue, we have perform'd  
 Due rites unto the dead.

[*Sophonisba presents a carouse to Vangue, &c.*  
 Now to thy lord, great Syphax, healthfull cups, which done,  
 The king is right much welcome.

*Van.* Were it as deepe as thought, off it should thus—  
 [*He drinks.*]

*So.* My safetie with that draught.

*Van.* Close the vaults mouth least we doe slip in drinke.

*So.* To what use, gentle negro, serves this cave,  
 Whose mouth thus opens so familiarly,  
 Even in the Kings bed-chamber?

*Van.* O, my Queene,  
 This vault with hideous darkness, and much length,  
 Stretcheth beneath the earth into a grove,  
 One league from Cirta (I am very sleepy);  
 Through this when Cirta hath beene strong begirt,  
 With hostile siege the King hath safely scaped  
 To, to ——

*So.* The wine is strong.

*Van.* Strong?

*So.* Zanthia!

*Za.* What meanes my Princesse?

*So.* Zanthia, rest firme

And silent. Helpe us; nay, doe not dare refuse.

*Za.* The negros dead!

*So.* No, drunk!

*Za.* Alas!

*So.* Too late!

Her hand is fearefull whose mind's desperate.

It is but sleepeie opium he hath drunke.

Helpe, Zanthia!

*[They lay Vangue in Syphax bed, and draw the curteines.]*

There lie Syphax bride; a naked man is soone undrest;

There bide dishonoured passion.

*[They knock within, forthwith Syphax comes.]*

*Sy.* Way for the King!

*So.* Straight for the King. I fly

Where misery shall see nought but it selfe.

Deare Zanthia, close the vault when I am sunke,

And whilst he slips to bed escape, be true;

I can no more; come to me. Harke, gods, my breath

Scornes to crave life, grant but a well-famde death.

*[She descends.]*

¶ *Enter SYPHAX, ready for bed.*

*Sy.* Each man withdraw, let not a creature stay

Within large distance.

*Za.* Sir!

*Sy.* Hence, Zanthia,

Not thou shalt heare; all stand without eare-reach

Of the soft cryes nice shrinking brides do yeeld,

When ——

*Za.* But, Sir ——

*Sy.* Hence,—stay, take thy delight by steps,

Thinke of thy joyes, and make long thy pleasures.

O silence, thou dost swallow pleasure right;

Words take away some sense from our delight.

Musicke! be proud, my Venus; Mercury, thy tongue;

Cupid, thy flame; 'bove all, O Hercules—

Let not thy backe be wanting ; for now I leape  
To catch the fruite none but the gods should reape.

[*Offering to leape into bed, he discovers Vangue.*

Hah ! can any woman turne to such a devill ?

Or—or—Vangue, Vangue ——

*Van.* Yes, yes.

*Sy.* Speake, slave.

How cam'st thou here ?

*Van.* Here ?

*Sy.* Zanthia, Zanthia, wher's Sophonisba ? speake at  
full—at full.

Give me particular faith, or know thou art not ——

*Za.* Your pardon, just mov'd Prince, and private eare.

*Sy.* Ill actions have some grace, that they can feare.

*Van.* How came I laid ? which way was I made drunke ?

Where am I ? thinke I, or is my state advanc'd ?

O Jove, how pleasant is it but to sleepe

In a kings bed !

*Sy.* Sleepe there thy lasting sleepe,

Improvident, base, o're-thirsty slave.

[*Syphax kills Vangue.*

Dye pleas'd, a kings couch is thy too proud grave.

Through this vault say'st thou ?

*Za.* As you give me grace

To live, tis true.

*Sy.* We will be good to Zanthia ;

Goe, cheare thy lady, and be private to us.

[*She descends after Sophonisba.*

*Za.* As to my life.

*Sy.* I'le use this Zanthia,

And trust her as our dogs drinke dangerous Nile,

Only for thirst ; the flie, the crocodile :

Wise Sophonisba knowes loves tricks of art,  
 Without much hindrance, pleasure hath no heart ;  
 Despight all vertue or weake plots I must,  
 Seven walled Babell cannot beare out lust.

[*Descends through the vault.*

¶ *Cornets sound marches.*

¶ *Enter* SCIPIO and LÆLIUS, *with the complements of Roman Generalls before them. At the other doore, MASSINISSA and JUGURTH.*

*Mas.* Let not the vertue of the world suspect  
 Sad Massinissa's faith ; nor once condemne  
 Our just revolt. Carthage first gave me life ;  
 Her ground gave food, her aire first lent me breath.  
*The earth was made for men, not men for earth.*  
 Scipio, I doe not thanke the Gods for life,  
 Much lesse vile men, or earth ; know, best of lords,  
 It is a happy being, breath well fam'd,  
 For which Jove sees these thus. Men be not fool'd  
 With piety to place, traditions feare,  
 A just mans countrey Jove makes every where.

*Sci.* Well urgeth Massinissa ; but to leave  
 A city so ingrate, so faithlesse, so more vile  
 Then civill speech can name, feare not, such vice  
 To scourge is Heavens gratefull sacrifice.  
 Thus all confesse first they have broke a faith  
 To the most due, so just to be observ'd,  
 That barbarousnesse it selfe may well blush at them.  
 Where is thy passion ? they have shar'd thy crowne,  
 The proper right of birth, contriv'd thy death.  
 Where is thy passion ? given thy beautious spouse  
 To thy most hated rivall. Statue, not man ;

And last, thy friend Gelloso (man worth gods)  
With tortures have they rent to death.

*Mas.* O Gelloso!

For thee full eyes ——

*Sci.* No passion for the rest?

*Mas.* O Scipio! my grieve for him may be exprest,  
But for the rest, silence and secret anguish by teares  
Shall wast—shall wast! Scipio, he that can weep,  
Grieves not like me, private deep inward drops  
Of blood! My heart, for Gods right give me leave  
To be a short time man.

*Sci.* Stay, Prince.

*Mas.* I cease;

Forgive if I forget thy presence. Scipio,  
Thy face makes Massinissa more than man,  
And here before your stedly power I vow  
As firme as fate I make: When I desist  
To be commanded by thy vertue (Scipio),  
Or fall from friend of Romes, revenging gods,  
Afflict me worth your torture. I have given  
Of passion and of faith, my heart.

*Sci.* To counsell then,

*Griefe fits weake hearts, revenging vertue men.*

Thus I thinke fit, before that Syphax know  
How deeply Carthage sinkes, lets beat swift march  
Up even to Cirta, and whilst Syphax snores  
With his, late thine ——

*Mas.* With mine? no, Scipio;

Libian hath poyson, aspes, knives, and too much earth  
To make one grave, with mine? Not, she can dye,  
Scipio, with mine! Jove, say it thou dost lye.

*Sci.* Temperance be Scipios honour.



*Le.* Cease your strife, she is a woman.

*Mas.* But she is my wife.

*Le.* And yet she is no god!

*Mas.* And yet she's more.

I do not praise gods goodnesse, but adore.  
 Gods cannot fall, and for their constant goodnesse  
 (Which is necessited) they have a crowne  
 Of never-ending pleasures; but faint man  
 (Fram'd to have his weaknesse made the heavens glory),  
 If he with stedly vertue holds all siege,  
 That power, that speech, that pleasure, that full sweets,  
 A world of greatnesse can assail him with,  
 Having no pay but selfe wept misery,  
 And beggars treasure heapt—that man Ile prayse  
 Above the gods.

*Sci.* The Lybian speakes bold sense.

*Mas.* By that by which all is, proportion,  
 I speake with thought.

*Sci.* No more.

*Mas.* Forgive my admiration.

You toucht a string to which my sense was quick;  
 Can you but thinke? Do, do; my grieffe—my grieffe—  
 Would make a saint blaspheme! Give some reliefe;  
 As thou art Scipio, forgive that I forget  
 I am a souldier. Such woes Joves ribs would burst.  
 Few speake lesse ill that feele so much of worst.  
 My eare attends.

*Sci.* Before then Syphax joyne,  
 With new strength'd Carthage, or can once unwind  
 His tangled sense from out so vilde amaze,  
 Fall wee like suddaine lightning fore his eyes:  
 Boldnesse and speed are all of victories.

*Mas.* Scipio, let Massinissa clip thy knees ;  
May once these eyes view Syphax ? shall this arme  
Once make him feele his sinne ? O yee gods !  
My cause, my cause ! Justice is so huge ods,  
That he who with it feares, Heaven must renounce  
In his creation.

*Sci.* Beate then a close quicke march ;  
Before the morne shall shake cold dewes through skies,  
Syphax shall tremble at Romes thicke alarmes.

*Mas.* Yee powers, I challenge conquest to just armes.

[*With a full flourish of cornets, they depart.*]



## ACTUS QUARTUS.

## SCENA PRIMA.

¶ *Organs, viols, and voices, play for this Act.*

¶ *Enter SOPHONISBA and ZANTHIA, as out of a caves mouth.*

So.  HERE are we, Zanthia ?

Za. Vangu, said the cave  
Op'ned in Belos forrest.

So. Lord, how sweet

I sent the ayre ! The huge long vaults close vaine,  
What dumps it breath'd ! In Belos forrest sayst ;  
Be valiant, Zanthia ; how far 's Utica  
From these most heavie shades ?

Za. Ten easie leagues.

So. There's Massinissa, my true Zanthia ;  
Shals venture nobly to escape, and touch  
My lords just armes ? Loves wings so justly heave  
The body up, that as our toes shall trip  
Over the tender and obedient grasse,  
Scarce any drop of dew is dasht to ground.  
And see the willing shade of friendly night  
Makes safe our instant haste. Boldnesse and speed  
Make actions most impossible succeed.

*Za.* But, madam, know the forrest hath no way  
But one to passe, the which holds strictest guard.

*So.* Doe not betray me, Zanthia.

*Za.* I, madam?

*So.* No,

I not mistrust thee, yet but ——

*Za.* Here you may  
Delay your time.

*So.* I, Zanthia, delay,  
By which we may yet hope; yet hope, alas!  
How all benumd's my sense. Chaunce hath so often struck  
I scarce can feele. I should now curse the gods,  
Call on the furies! stampe the patient earth!  
Cleave my stretch'd cheeks with sound, speake from all  
sense,

But loud and full of players eloquence.

No, no; what shall we eate?

*Za.* Madam, Ile search  
For some ripe nuts which autumn hath shooke downe  
From the unleav'd hasell, then some cooler ayre  
Shall lead me to a spring. Or I will try  
The courteous pale of some poore forrestres  
For milke.

*So.* Do, Zanthia. O happinesse! [Exit Zanthia.  
Of those that know not pride or lust of citie!  
*Ther's no man bless'd but those that most men pittie.*  
O fortunate poore maids, that are not forc'd  
To wed for state, nor are for state divorc'd!  
Whom policy of kingdomes doth not marry,  
But pure affection makes to love or vary;  
You feele no love which you dare not to shew,  
Nor shew a love which doth not truely grow!

O you are surely blessed of the sky ;  
 You live, that know not death before you dye.

[*Through the vaulted mouth, in his night gowne, torch in his hand, Syphax enters just behind Sophonisba.*

You are ——

*Sy.* In Syphax armes. Thing of false lip ;  
 What god shall now release thee ?

*So.* Art a man ?

*Sy.* Thy limbs shall feele. Despight thy vertue, know  
 I'le thred thy richest pearle. This forrests deafe  
 As is my lust. Night and the god of silence  
 Swels my full pleasures ; no more shalt thou delude  
 My easie credence. Virgin of faire brow,  
 Well featurde creature, and our utmost wonder,  
 Queene of our youthfull bed, be proud.

[*Syphax setteth away his light, and prepareth to embrace Sophonisba.*

Ile use thee. [*Sophonisba snatcheth out her knife.*

*So.* Looke thee—view this—shew but one straine of  
 force,

Bow but to sease this arme, and by my selfe,  
 Or more, by Massinissa, this good steele  
 Shall set my soule on wing. Thus form'd gods see,  
 And men with gods worth envie nought but me.

*Sy.* Doe strike thy breast ; know, being dead, Ile use,  
 With highest lust of sense, thy senselesse flesh,  
 And even then thy vexed soule shall see,  
 Without resistance, thy trunke prostitute  
 Unto our appetite.

*So.* I shame to make thee know  
 How vile thou speakest. Corruption then as much  
 As thou shalt doe ; but frame unto thy lusts

*Imaginations utmost sinne!* Syphax,  
I speake all frightlesse, know I live or die  
To Massinissa; nor the force of fate  
Shall make me leave his love, or slake thy hate!  
I speake no more.

*Sy.* Thou hast amaz'd us; womans forced use,  
Like unripe fruits, no sooner got but waste;  
They have proportion, colour, but no taste.  
Thinke, Syphax; Sophonisba, rest thy owne!  
Our guard!

¶ *Enter a guard.*

Creature of most astonishing vertue,  
If with faire usage, love, and passionate courtings,  
We may obtaine the heaven of thy bed,  
We cease no sute; from other force be free.  
We dote not on thy body, but love thee.

*So.* Wilt thou keep faith?

*Sy.* By thee, and by that power  
By which thou art thus glorious, trust my vow.  
Our guard, convay the royallst excellence  
That ever was call'd woman to our pallace:  
Observe her with strict care!

*So.* Dread Syphax, speake!

As thou art worthy, is not Zanthia false?

*Sy.* To thee she is.

*So.* As thou art then thy selfe,  
Let her not be.

*Sy.* She is not!

[*The guard seizeth Zanthia.*]

*Za.* Thus most speed,

When two foes are growne friends, partakers bleed.

*Sy.* When plants must flourish, their manure must rot.

*So.* Syphax, be recompenc'd, I hate thee not.

[*Exit Sophonisba.*

*Sy.* A wasting flame feedes on my amorous blood,  
Which we must coole, or dye. What way all power,  
All speech, full opportunity, can make,  
We have made fruitlesse tryall. Infernall Jove,  
You resolute angels that delight in flames,  
To you, all wonder-working spirits, I flye!  
Since heaven helps not, deepest hell wee'l try!

Here in this desart, the great soule of charmes,  
Dreadfull Erictho lives, whose dismall brow  
Contemnes all roofes or civill coverture.  
Forsaken graves and tombs, the ghosts forc'd out,  
She joyes to inhabite.

¶ *Infernall musicke playes softly, whilst ERICTHO enters,  
and, when she speakes, ceaseth.*

A loathsome yellow leanness spreads her face,  
A heavy hell-like paleness loads her cheeks,  
Unknowne to a cleare heaven; but if darke winds  
Or thicke blacke clouds drive back the blinded starres,  
When her deep magicke makes forc'd heaven quake  
And thunder, spight of Jove—Erictho then  
From naked graves stalkes out, heaves proud her head  
With long unkemb'd haire loaden, and strives to snatch  
The nights quicke sulphure; then she bursts up tombs  
From halfe-rot sear-cloths, then she scrapes dry gummess  
For her blacke rites; but when she finds a coarse  
But newly grav'd, whose entrailles are not turn'd  
To slymie filth, with greedy havocke then  
She makes fierce spoyle, and swells with wicked triumph  
To bury her leane knuckles in his eyes;

Then doth she know the pale and oregrowne nayles  
 From his dry hand ; but if she find some life  
 Yet lurking close, she bites his gellid lips,  
 And, sticking her blacke tongue in his dry throat,  
 She breathes dire murmurs, which inforce him beare  
 Her banefull secrets to the spirits of horreur.  
 To her first sound the gods yield any harme,  
 As trembling once to heare a second charme,  
 She is ——

*Eri.* Here, Syphax, here ; quake not, for know,  
 I know thy thoughts : thou wouldst intreat our power  
 Nice Sophonisba's passion to inforce  
 To thy affection. Be all full of love ;  
 Tis done, tis done ; to us heaven, earth, sea, ayre,  
 And Fate it selfe obayes ; the beasts of death,  
 And all the terrours angry gods invented  
 (T'afflict the ignorance of patient man),  
 Tremble at us ; the roul'd-up snake uncurls  
 His twisted knots at our affrighting voyce.  
 Are we incens'd ? the king of flames growes pale,  
 Lest he be choak'd with blacke and earthy fumes,  
 Which our charmes raise. Be joy'd, make proud thy lust.  
 I do not pray you, gods, my breath's, you must.

*Sy.* Deep knowing spirit, mother of all high  
 Mysterious science, what may Syphax yield  
 Worthy thy art, by which my soule's thus eas'd ?  
 The gods first made me live, but thou live pleas'd.

*Eri.* Know then our love, hard by the reverent ruines  
 Of a once glorious temple rear'd to Jove,  
 Whose very rubbish (like the pittye'd fall  
 Of vertue most unfortunate) yet beares  
 A deathlesse majesty, though now quite rac'd,



Hurl'd downe by wrath and lust of impious kings,  
So that where holy Flamins wont to sing  
Sweet hymnes to Heaven, there the daw and crow,  
The ill-voyc'd raven, and still chattering pye,  
Send out ungratefull sounds and loathsome filth ;  
Where statues and Joves acts were vively limbs,  
Boyes with black coales draw the vail'd parts of nature,  
And leacherous actions of imagin'd lust ;  
Where tombs and beautious urnes of well dead men  
Stood in assured rest, the shepheard now  
Unloads his belly ; corruption most abhorr'd  
Mingling it selfe with their renowned ashes :  
Our selfe quakes at it !  
There once a charnel-house, now a vast cave,  
Over whose brow a pale and untrod grove  
Throwes out her heavy shade, the mouth thicke armes  
Of darksome ewe (sun prooffe) for ever choakes.  
Within rest barren darknesse, fruitlesse drought  
Pines in eternall night ; the steame of hell  
Yields not to lasy ayre. There, that's my cell ;  
From thence a charme, which Jove dare not heare twice,  
Shall force her to thy bed. But Syphax know,  
Love is the highest rebell to our art.  
Therefore I charge thee, by the feare of all  
Which thou know'st dreadfull, or more, by our selfe,  
As with swift hast she passeth to thy bed,  
And easy to thy wishes yields, speake not one word,  
Nor dare, as thou dost feare thy losse of joyes,  
T'dmit one light, one light.

*Sy.* As to my fate  
I yield my guidance.

*Eri.* Then, when I shall force

The aire to musicke, and the shades of night  
To forme sweet sounds, make proud thy rais'd delight;  
Meane time behold, I goe a charme to reare,  
Whose potent sound will force our selfe to feare.

*Sy.* Whether is Syphax heav'd? at length shall's joy  
Hopes more desir'd then Heaven? Sweet labouring earth,  
Let heaven be uniform'd with mighty charmes,  
Let Sophonisba only fill these armes,  
Jove wee'l not envy thee! Bloods appetite  
Is Syphax god; my wisdom is my sense,  
Without a man I hold no excellence.  
Give me long breath, young beds, and sicklesse ease,  
For we hold firme, that's lawfull which doth please.

¶ *Infernall musicke, softly.*

Harke! harke! now rise infernall tones,  
The deep fetch'd grones  
Of labouring spirits that attend  
Erictho.

Erictho.

[*within.*

*Sy.* Now cracke the trembling earth, and send—  
—— Shreekes that portend  
Affrightment to the gods which heare  
Erictho.

Erictho.

[*within.*

¶ *A treble viall, &c., a base lute, play softly within  
the canopy.*

*Sy.* Harke! harke! now softer melody strikes mute  
Disquiet Nature. O thou power of sound,  
How thou dost melt me! Harke! now even heaven  
Gives up his soule amongst us. Now's the time

When greedy expectation straines mine eyes  
 For their lov'd object; now Erictho will'd,  
 Prepare my appetite for loves strict gripes.  
 O you deare founts of pleasure, bloud, and beauty,  
 Rayse active Venus worth fruition  
 Of such provoking sweetnesse. Harke, she comes!

*A short song to soft musicke above.*

Two nuptiall hymnes, inforced spirits sing.  
 Harke, Syphax, harke!

CANTANT.

Now hell and heaven rings  
 With musicke spight of Phœbus. Peace!

¶ *Enter ERICTHO in the shape of SOPHONISBA, her face  
 vailed, and hasteth in the bed of SYPHAX.*

She comes!  
 Fury of bloods impatient! Erictho  
 'Bove thunder sits: to thee, egregious soule,  
 Let all flesh bend. Sophonisba, thy flame  
 But equall mine, and weele joy such delight,  
 That gods shall not admire, but even spight!

[Syphax hastneth within the canopy, as to  
 Sophonisbas bed.



## ACTUS QUINTUS.

## SCENA PRIMA.

¶ *A base lute and a treble violl play for the Act.*

¶ *SYPHAX draws the curtaines, and discovers ERICTHO lying with him.*

*Eri.* **H**A! ha! ha!

*Sy.* Light, light!

*Eri.* Ha! ha!

*Sy.* Thou rotten scum of hell ——

O my abhorred heate! O loath'd delusion!

*[They leape out of the bed; Syphax takes him to his sword.]*

*Eri.* Why, foole of kings, could thy weake soule  
imagine

That 'tis within the graspe of heaven or hell  
To enforce love? Why, know love doats the fates,  
Jove groanes beneath his waight: more ignorant thing,  
Know we, Erictho, with a thirsty wombe,  
Have coveted full threescore suns for blood of kings.  
We that can make intraged Neptune tosse  
His huge curld locks without one breath of wind;  
We that can make Heaven slide from Atlas shoulder;  
We, in the pride and height of covetous lust,

Have wisht with womans greedinesse to fill  
 Our longing armes with Syphax well strong lims ;  
 And dost thou thinke if philters or hels charmes  
 Could have inforc'd thy use, we would hav' dam'd  
 Braine sleights ? No, no. Now are we full  
 Of our deare wishes. Thy proud heate well wasted  
 Hath made our lims grow young ! Our love, farewell !  
 Know he that would force love, thus seekes his hell !

[*Erictho slips into the ground, as Syphax offers  
 his sword to her.*

*Sy.* Can we yet breath ? Is any plagu'd like me ?  
 Are we ? Lets thinke. O now contempt, my hate  
 To thee, thy thunder, sulphure, and scorn'd name.  
 He whose life's loath'd, and he who breathes to curse  
 His very beings, let him thus with me !

[*Syphax kneeles at the altar.*

Fall fore an altar, sacred to blacke powers,  
 And thus dare Heavens ! O thou whose blasting flames  
 Hurl barren droughts upon the patient earth,  
 And thou, gay god of riddles and strange tales,  
 Hot-brained Phœbus, all adde if you can,  
 Something unto my misery, if ought  
 Of plagues lurke in your deepe trench'd browes,  
 Which yet I know not,—let them fall like bolts,  
 Which wrathfull Jove drives strong into my bosome,  
 If any chance of warre, or newes ill voyc'd,  
 Mischiefe unthought of lurke, come, giv't us all,  
 Heape curse on curse, we can no lower fall !

[*Out of the altar the ghost of Asdruball ariseth.*

*Asd.* Lower—lower !

*Sy.* What damn'd ayre is form'd  
 Into that shape ? Speake, speake, we cannot quake !

Our flesh knowes not ignoble tremblings. Speake!  
 We dare thy terror! Me thinkes hell and fate  
 Should dread a soule with woes made desperate!

*Asd.* Know me the spirit of great Asdruball,  
 Father to Sophonisba, whose bad heart  
 Made justly most unfortunate; for know  
 I turn'd unfaithfull, after which the field  
 Chanc'd to our losse, when of thy men there fell  
 Six thousand soules, next fight of Lybians ten.  
 After which losse we, after Carthage flying,  
 Th' inraged people cride their army fell  
 Through my base treason. Straight my revengefull fury  
 Make them pursue me; I with resolute haste  
 Made to the grave of all our ancestors,  
 When poysoned, hop'd my bones should have long rest.  
 But see the violent multitude arrives,  
 Teare downe our monument, and me now dead  
 Deny a grave; hurle us among the rocks  
 To stanch beasts hunger; therefore thus ungrav'd  
 I seeke slow rest. Now doest thou know more woes,  
 And more must feele. Mortals, O feare to slight  
 Your gods and vows. Joves arme is of dread might.

*Sy.* Yet speake: shall I orecome approaching foes?

*Asd.* Spirits of wrath know nothing but their woes.

[*Exit.*]

¶ *Enter* NUNTIUS.

*Num.* My liedge, my liedge, the scouts of Cirta bring  
 intelligence  
 Of suddaine danger; full ten thousand horse,  
 Fresh and well rid, strong Massinissa leads,

As wings to Romane legions that march swift,  
Lead by that man of conquest, Scipio.

*Sy.* Scipio?

*Nun.* Direct to Cirta. [*A march farre off is heard.*

Harke! their march is heard even to the citie.

*Sy.* Helpe, our guard, my armes; bid all our leaders  
Beate thicke alarms. I have seene things which thou  
Wouldst quake to heare;  
Boldnesse and strength the shame of slaves be feare.  
Up, heart, hold sword! though waves roule thee on shelve,  
Though fortune leave thee, leave not thou thy selfe!

[*Exit, arming.*

## SCENA SECUNDA.

¶ *Enter two Pages, with targets and javelins; LÆLIUS  
and JUGURTH, with holberds; SCIPIO and MASSI-  
NISSA armed; cornets sounding a march.*

*Sci.* Stand!

*Mas.* Give the word—Stand!

*Sci.* Part the file!

*Mas.* Give way!

Scipio, by thy great name, but greater vertue,—  
By our eternall love, give me the chance  
Of this dayes battle! Let not thy envied fame  
Vouchsafe t' oppose the Romane legions  
Against one weakened Prince of Lybia.  
This quarrel's mine—mine be the stroke of fight!  
Let us and Syphax hurle out well forc'd darts

Each unto others breast. O (what should I say?)  
 Thou beyond epithete, thou whom proud lords of fortune  
 May even envie. Alas! my joys so vaste,  
 Makes me secme lost. Let us thunder and lightning  
 Strike from our brave armes. Looke, looke, sease that hill,  
 Harke! he comes neere. From thence discerne us strike  
 Fire worth Jove; mount up, and not repute  
 Me very proud, though wondrous resolute.  
 My cause, my cause is my bold heartning ods,  
 That sevenfold shield, just armes should fright the gods.

*Sci.* Thy words are full of honour; take thy fate.

*Mas.* Which we doe scorne to feare, to Scipio state  
 Worthy his heart. Now let the forced brasse  
 Sound on.

¶ *Cornets sound a march. SCIPIO leads his traine up  
 to the mount.*

Jugurth, claspe sure our caske,  
 Arme us with care; and Jugurth, if I fall  
 Through this dayes malice, or our fathers sinnes,  
 If it in thy sword lye, breake up my breast,  
 And save my heart that never fell nor sued  
 To ought but Jove and Sophonisba. Sound,  
 Sterne heartners unto wounds and blood—sound loud,  
 For we have named Sophonisba.

*[Cornets a flourish.]*

So, *[Cornets a march farre off.]*  
 Harke, harke, he comes! stand blood! Now multiply  
 Force more than fury. Sound high, sound high, we strike  
 For Sophonisba.



¶ *Enter SYPHAX arm'd, his Pages with shields and darts before; cornets sounding marches.*

*Sy.* For Sophonisba.

*Mas.* Syphax!

*Sy.* Massinissa!

*Mas.* Betwixt us two,

Let single fight try all.

*Sy.* Well urg'd.

*Mas.* Well granted

Of you, my starres; as I am worthy you,

I implore ayde; and O, if angels wayt

Upon good hearts, my genius bee as strong

As I am just.

*Sy.* Kings glory is their wrong.

He that may onely doe just act's a slave.

My gods my arme, my life, my heaven, my grave,

To me all end.

*Mas.* Give day, gods, life, not death,

To him that onely feares blaspheming breath.

For Sophonisba!

*Sy.* For Sophonisba!

¶ *Cornets sound a charge. MASSINISSA and SYPHAX combat. SYPHAX falls. MASSINISSA unclasps SYPHAX caske; and, as ready to kill him, speakes SYPHAX—*

*Sy.* Unto thy fortune, not to thee, wee yeeld.

*Mas.* Lives Sophonisba yet unstain'd, speake just—

Yet ours unforc'd?

*Sy.* Let my heart fall more low

Then is my body, if onely to thy glory

Shee lives not yet all thine.

*Mas.* Rise, rise! Cease strife!

Heare a most deepe revenge—from us take life!

¶ *Cornets sound a march. SCIPIO and LÆLIUS enter.*

*SCIPIO passeth to his throne. MASSINISSA presents*

*SYPHAX to SCIPIO's feet, cornets sounding a flourish.*

To you all power of strength: and next to thee,

Thou spirit of triumph, borne for victory.

I heave these hands. March we to Cirta straight,

My Sophonisba with swift hast to winne,

In honor and in love all meane is sinne.

[*Exeunt Massinissa and Jugurth.*]

*Sci.* As we are Romes great generall, thus we presse

Thy captive necke. But as still Scipio,

And sensible of just humanitie,

We weepe thy bondage. Speake, thou ill chanc'd man,

What spirit tooke thee when thou wert our friend

(Thy right hand given both to gods and us,

With such most passionate vowes and solemne faith),

Thou fledst with such most foule disloyaltie

To now weake Carthage, strengthening their bad arnes,

Who lately scorn'd thee with all loath'd abuse,

Who never entertaine for love, but use?

*Sy.* Scipio, my fortune is captiv'd, not I;

Therefore Ile speake bold truth, nor once mistrust

What I shall say; for now, being wholly yours,

I must not faine. Sophonisba, 'twas shee,

'Twas Sophonisba that solicited

My forc'd revolt; twas her resistlesse suite,

Her love to her deare Carthage, tic'd me breake

All faith with men; twas shee made Syphax false;

Shee that loves Carthage with such violence,

And hath such mooving graces to allure,

That shee will turne a man that once hath sworne  
 Himselfe on 's fathers bones her Carthage foe,  
 To be that cities champion and high friend.  
 Her himeneall torch burnt downe my house ;  
 Then was I captiv'd, when her wanton armes  
 There moving claspt about my necke. O charmes,  
 Able to turne even Fate! But this, in my true griefe,  
 Is some just joy, that my love-sotted foe  
 Shall seize that plague, that Massinissas breast  
 Her hands shall arme, and that ere long youle trie,  
 Shee can force him your foe as well as I.

*Sci.* Lælius, Lælius, take a choyce troupe of horse,  
 And spur to Cirta. To Massinissa thus :  
 Syphax palace, crownes, spoyle, cities sacke,  
 Be free to him. But if our new laugh'd friend  
 Possesse that woman of so moving art,  
 Charge him with no lesse waight than his deare vow,  
 Our love, all faith, that he resigne her thee,  
 As he shall answer Rome will give him up  
 A Roman prisoner to the Senates doome :  
 She is a Carthagenian ; now our lawes  
 Wise men prevent not actions, but ever cause.

*Sy.* Good malice, so, as liberty so deare  
 Prove my revenge. What I cannot possesse  
 Another shall not—that's some happinesse.

[*Exeunt, cornets flourishing.*]

¶ *Cornets afar off sounding a charge. A Souldier wounded at one doore. Enter at the other SOPHONISBA, two Pages before her with lights, two women bearing up her traine.*

*Soul.* Princesse, O flie! Syphax hath lost the day,

And captiv'd lyes. The Roman legions  
 Have seiz'd the towne, and with inveterate hate  
 Make slaves, or murder all. Fire and steele,  
 Fury and night, hold all. Faire Queene, O fly!  
 We bleed for Carthage, all for Carthage dye! [Exit.

¶ *Cornets sounding a march. Enter Pages, with javelins  
 and targets. MASSINISSA and JUGURTH; MASSI-  
 NISSA'S beaver shut.*

*Mas.* March to the pallace.

*So.* What ere man thou art  
 Of Lybia, thy faire armes speake; give heart  
 To amazd weaknesse; heare her, that for long time  
 Hath seene no wished light. Sophonisba,  
 A name for misery much knowne—tis she  
 Intreats of thy grac'd sword this onely boone:—  
 Let me not kneele to Rome; for though no cause  
 Of mine deserves their hate—though Massinissa  
 Be ours to heart, yet Roman generalls  
 Make proud their triumphs, with what ever captives.  
 O tis a nation which from soule I feare,  
 As one well knowing the much-grounded hate  
 They beare to Asdruball and Carthage bloud;  
 Therefore with teares that wash thy feet, with hands  
 Unusde to beg, I claspe thy manly knees,—  
 O save me from their fetters and contempt,  
 Their proud insults, and more then insolence!  
 Or, if it rest not in thy grace of breath  
 To grant such freedome, give me long-wisht death;  
 For tis not now loath'd life that we doe crave,—  
 Onely an unsham'd death and silent grave,  
 Wee will now daine to bend for.

*Mas.* Raritie! [Massinissa *disarmes his head.*

By thee and this right hand, thou shalt live free!

*So.* We cannot now be wretched.

*Mas.* Stay the sword!

Let slaughter cease; sounds soft as Ladas breast

[*Soft musique.*

Slide through all eares. This night be loves high feast.

*So.* Orewhelme me not with sweets; let me not drink  
Till my breast burst. O Jove, thy nectar skinke.

[*She sinkes into Massinissas armes.*

*Mas.* She is orecome with joy!

*So.* Help—help to beare

Some happinesse, ye powers! I have joy to spare,  
Inough to make a god! O Massinissa!

*Mas.* Peace!

A silent thinking makes full joyes increase!

¶ *Enter* LELIUS.

*Le.* Massinissa!

*Mas.* Lelius!

*Le.* Thine eare.

*Mas.* Stand off!

*Le.* From Scipio thus. By thy late vow of faith,  
And mutuall league of endless amitie,  
As thou respects his vertue, or Romes force,  
Deliver Sophonisba to our hand.

*Mas.* Sophonisba?

*Le.* Sophonisba.

*So.* My lord

Lookes pale, and from his halfe-burst eyes a flame  
Of deepe disquiet breakes. The gods turne false  
My sad presage!

*Mas.* Sophonisba ?

*Le.* Even she.

*Mas.* She kild not Scipios father, nor his unkle,  
Great Cneius.

*Le.* Carthage did !

*Mas.* To her whats Carthage ?

*Le.* Know twas her father Asdruball struck off  
His fathers head. Give place to faith and fate !

*Mas.* Tis crosse to honour.

*Le.* But tis just to State ;  
So speaketh Scipio. Doe not thou detain  
A Romane prisoner, due to this triumph,  
As thou shalt answer Rome and him.

*Mas.* Lelius,  
Wee now are in Romes power. Lelius,  
View Massinissa doe a loathed act,  
Most sinking from that state his heart did keepe.  
Looke, Lelius, looke, see Massinissa weepe ;  
Know I have made a vow more deare to me  
Then my soules endlesse being : shee shall rest  
Free from Romes bondage !

*Le.* But dost thou forget  
Thy vow, yet fresh, thus breathd : When I desist  
To be commanded by thy vertue, Scipio,  
Or fall from friend of Rome, revenging gods,  
Afflict me with your torture.

*Mas.* Lelius, enough.  
Salute the Roman, tell him wee will act  
What shall amaze him.

*Le.* Wilt thou yeeld her then ?

*Mas.* Shee shall arrive there straight.

*Le.* Best fate of men

To thee.

*Mas.* And Scipio. Have I liv'd, O heavens!

To be inforcedly perfidious?

*So.* What unjust grieffe afflicts my worthy lord?

*Mas.* Thank me, ye gods, with much beholdingnesse,  
For marke I doe not curse you.

*So.* Tell me, sweet,

The cause of thy much anguish.

*Mas.* Ha, the cause?

Let's see: wreath back thine armes, bend downe thy neck,  
Practise base prayers, make fit thy selfe for bondage.

*So.* Bondage!

*Mas.* Bondage—Roman bondage!

*So.* No, no!

*Mas.* How then have I vow'd well to Scipio?

*So.* How then to Sophonisba?

*Mas.* Right; which way

Runne mad impossible distraction.

*So.* Deare lord, thy patience; let it maze all power,  
And list to her in whose sole it rests  
To keepe thy faith upright.

*Mas.* Wilt thou be slav'd?

*So.* No, free.

*Mas.* How then keep I my faith?

*So.* My death

Gives helpe to all. From Rome so rest we free;  
So brought to Scipio, faith is kept in thee.

*Mas.* Thou darst not die—some wine, thou darst not  
die!

¶ *Enter a Page with a boule of wine.*

*So.* How neere was I unto the curse of man? Joy,  
How like was I yet once to have beene glad.  
He that neere laught may with a constant face  
Contemne Joves frowne. Happinesse makes us base.

[*She takes a bole, into which Massinissa puts poyson.*  
Behold me, Massinissa, like thy selfe,  
A king and souldier; and I pree thee keepe  
My last command.

*Mas.* Speake, sweet.

*So.* Deare, doe not weepe.  
And now with undismaid resolve behold,  
To save you—you (for honour and just faith  
Are most true gods, which we should much adore),  
With even disdainfull vigour I give up  
An abhord life. You have beene good to me,

[*She drinks.*

And I doe thanke thee, Heaven! O my stars,  
I blesse your goodnesse, that with breast unstain'd,  
Faith pure, a virgin wife, try'd to my glory,  
I die of female faith the long-liv'd story;  
Secure from bondage and all servile harmes,  
But more—most happy in my husbands armes.

[*She sinks.*

*Ju.* Massinissa, Massinissa!

*Mas.* Covetous  
Fame, greedy lady, could no scope of glory,  
No reasonable proportion of goodnesse,  
Fill thy great breast, but thou must prove immense  
Incomprehence in vertue? What, wouldst thou  
Not onely be admir'd, but even ador'd?



O glory ripe for heaven!   Sirs, helpe, helpe, helpe!  
 Let us to Scipio with what speed you can,  
 For piety make haste, whilst yet we are man.

[*Exeunt, bearing Sophonisba in a chaire.*]

¶ *Cornets a march. Enter SCIPIO in full state, tryumphall ornaments carryed before him, and SYPHAX bound; at the other doore, LÆLIUS.*

*Sci.* What answers Massinissa? Will he send  
 That Sophonisba of so moving tongues?

*Le.* Full of dismayd unsteddinesse he stood,  
 His right hand lockt in hers, which hand he gave  
 As pledge for Rome, she ever should live free.  
 But when I enter'd and well urg'd this vow  
 And thy command, his great heart sunke with shame,  
 His eyes lost spirit, and his heat of life  
 Sanke from his face, as one that stood benumm'd,  
 All maz'd, t' effect impossibilities;  
 For either unto her or Scipio  
 He must breake vow. Long time he toss'd his thoughts;  
 And as you see a snow-ball being rol'd,  
 At first a handfull, yet, long bowl'd about,  
 Insensibly acquires a mighty globe,—  
 So his cold grieffe through agitation growes,  
 And more he thinks, the more of grieffe he knowes.  
 At last he seem'd to yield her.

*Sy.* Marke, Scipio!

Trust him that breaks a vow?

*Sci.* How then trust thee?

*Sy.* O, misdoubt him not, when he's thy slave like me.

¶ *Enter MASSINISSA, all in blacke.*

*Mas.* Scipio!

*Sci.* Massinissa!

*Mas.* Generall!

*Sci.* King!

*Mas.* Lives there no mercy for one soule of Carthage,  
But must see basenesse?

*Sci.* Wouldst thou joy thy peace,  
Deliver Sophonisba straight and cease;  
Do not graspe that which is too hot to hold.  
We grace thy grieffe, and hold it with soft sense;  
Enjoy good courage, but 'voyd insolence.  
I tell thee Rome and Scipio daigne to beare  
So low a brest, as for her say, we feare.

*Mas.* Doe not, doe not; let not the fright of nations  
Know so vile tearmes. She rests at thy dispose.

*Sy.* To my soule joy. Shall Sophonisba then  
With me goe bound, and wayt on Scipio's wheele?  
When th' whole world's giddy, one man cannot reele.

*Mas.* Starve thy leane hopes; and, Romans, now behold  
A sight would sad the gods, make Phœbus cold.

¶ *Organe and recorders play to a single voice. Enter in  
the meane time the mournfull solemnity of MASSI-  
NISSA'S presenting SOPHONISBA'S body.*

Looke, Scipio, see what hard shift we make  
To keep our voves. Here, take, I yield her thee;  
And Sophonisba, I keep vow, thou art still free.

*Sy.* Burst, my vext heart: the torture that most wrackes  
• An enemy is his foes royall acts.

*Sci.* The glory of thy vertue live for ever ;  
 Brave hearts may be obscur'd, but extinct never.

[*Scipio adornes Massinissa.*

Take from the Generall of Rome this crowne,  
 This roabe of tryumph, and this conquests wreath,  
 This scepter, and this hand, for ever breath,  
 Romes very minion ! Live worth thy fame,  
 As farre from faintings as from now base name.

*Mas.* Thou whom, like sparkling steel, the stroks of  
 chance

Made hard and firme, and like to wild-fire turn'd,  
 The more cold fate, the more thy vertue burn'd,  
 And in whole seas of miseryes didst flame—  
 On thee, lov'd creature of a deathlesse fame,

[*Massinissa adornes Sophonisba.*

Rest all my honour. O thou for whom I drinke  
 So deep of griefe, that he must onely thinke,  
 Not dare to speake, that would expresse my woe ;  
 Small rivers murmure, deep gulfes silent flow ;  
 My griefe is here, not here ; heave gently then,  
 Womens right wonder, and just shame of men.

[*Exeunt.*

*Cornets a short flourish.*

*Manet Massinissa.*



## E P I L O G U S.

**A**ND now with lighter passion, though just feare,  
I change my person, and doe hither beare  
Anothers voice, who with a phrase as weake  
As his deserts, now will'd me for him speake :

If words well sens'd, best suting subject grave,  
Noble true story may once boldly crave  
Acceptance gracious ; if he whose fires  
Envy not others, nor himselve admires ;  
If sceanes exempt from ribaldry or rage  
Of taxings indiscreet, may please the stage ;—  
If such may hope applause, he not commands,  
Yet craves as due the justice of your hands.  
But freely he protests, how ere it is—  
Or well, or ill, or much, not much amisse—  
With constant modesty he doth submit  
To all, save those that have more tongue then wit.





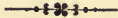
WHAT YOU WILL.








## WHAT YOU WILL.



### INDUCTION.

¶ *Before the musicke sounds for the Acte, enter ATTICUS, DORICUS, and PHYLOMUSE; they sit a good while on the Stage before the candles are lighted, talking together, and on suddaine DORICUS speaks.*

¶ *Enter Tier-man with lights.*

*Dor.*  FIE, some lights! Sirs, fie! let there be no deeds of darknesse done among us. I—so, so, pree thee, Tyer-man, set Sineor Snuffe a fier: he's a chollerick gentleman; he will take pepper in the nose instantly; feare not. Fore Heaven, I wonder they tollerate him so nere the stage.

*Phy.* Faith, Doricus, thy braine boiles; keele it, keele it, or all the fatt's in the fire; in the name of Phœbus, what merry genius haunts thee to-day? Thy lips play with feathers.

*Dor.* Troth, they should pick straws before they should be idle.

*Atti.* But why—but why doost thou wonder they dare suffer Snuffe so neere the stage?

*Dor.* O, well recald; marry, Sir Sineor Snuffe, Moun-sieur Mew, and Cavaliero Blirt, are three of the most to bee fear'd auditors that ever ——

*Phy.* Pish! for shame! stint thy idle chatte.

*Dor.* Nay, dreame what-so-ere your fantasie swimmes on, Phylomuse; I protest, in the love you have procured mee to beare your friend the author, I am vehemently fearefull this threefold halter of contempt that choakes the breath of witte, these aforesaid *tria sunt omnia*, knights of the meaw, will sitt heavie on the skirtes of his sceanes, if ——

*Phy.* If what? Beleeve it, Doricus, his spirit  
Is higher blouded then to quake and pant  
At the report of Skoffes artillery.  
Shall he be creast-falne, if some looser braine,  
In flux of witte uncively befilth  
His slight composures? Shall his bosome faint,  
If drunken Censure belch out sower breath  
From Hatreds surfet on his labours front?  
Nay, say some halfe a dozen rancorous breasts  
Should plant them-selves on purpose to discharge  
Imposthum'd malice on his latest sceane,  
Shall his resolve be struck through with the blirt  
Of a goose breath? What imperfect borne,  
What short-liv'd meteor; what cold-harted snow  
Would melt in dolor; cloud his mudded eyes,  
Sinck downe his jawes, if that some juicles husk,  
Some boundlesse ignorance, should on sudden shoote  
His grosse knob'd burbolt with—"Thats not so good,  
Mew, blirt, ha, ha, light chaffy stuff!"



Why, gentle spirits, what loose waving fane,  
 What any thing, would thus be skru'd about  
 With each slight touch of od phantasmatas?

No, let the feeble palseid lamer joynts  
 Leane on opinions crutches; let the ——

*Dor.* Nay, nay, nay. Heavens my hope, I cannot  
 smoth this straine;

Witts death, I cannot. What a leaprous humor  
 Breaks from ranke swelling of these bubbling wits?  
 Now out up-pont, I wonder what tite braine,  
 Wrung in this custome to maintaine contempt  
 Gainst common censure; to give stiffe counter buffes,  
 To crack rude skorne even on the very face  
 Of better audience. Slight, ist not odious?

Why, harke you, honest, honest Phylomuse  
 (You that indeavor to indeere our thoughts  
 To the composers spirit), hold this firme:

Musike and poetry were first approv'd  
 By common scence; and that which pleased most,  
 Held most allowed passe: not rules of art  
 Were shapt to pleasure, not pleasure to your rules;  
 Thinke you, if that his sceanes tooke stampe in mint  
 Of three or foure deem'd most judicious,  
 It must inforce the world to currant them,  
 That you must spit defiance on dislike?

Now, as I love the light, were I to passe  
 Through publick verdict, I should feare my forme;  
 Least ought I offerd were unsquard or warp'd.

“The more we know, the more we know we want:

What bayard boulder then the ignorant?  
 Beleeve me, Phylomuse, ifaith thou must,  
*The best best seale of wit is wits distrust.”*

*Phy.* Nay, gentle Doricus.

*Dor.* Ile here no more of him ; nay, and your friend the author, the composer, the What You Will, seemes so faire in his owne glasse, so straight in his owne measure, that hee talkes once of squinting criticke, drunken censure, splay-footed opinion : juicles huskes, I ha done with him ; I ha done with him.

*Phy.* Pew, nay then ——

*Dor.* As if any such unsanctified stuffe could finde a beeing monge these ingenuous breasts.

*Atti.* Come, let passe, let passe ; lets see what stuffe must cloath our eares. What 's the plaies name ?

*Phy.* What You Will.

*Dor.* Ist commedy, tragedy, pastorall, morall, nocturnal, or historie ?

*Phy.* Faith, perfectly neither, but even What You Will, —a slight toye, lightly composed, to swiftly finisht, ill plotted, worse written, I feare me worst acted, and indeed What You Will.

*Dor.* Why, I like this vaine well now.

*Atti.* Come, wee straine the spectators patience in delaying their expected delightes. Lets place our selves within the curtaines, for good faith the stage is so very little, we shall wrong the generall eye els very much.

*Phy.* If youle stay but a little, Ile accompany you ; I have ingag'd my selfe to the author to give a kind of inductive speech to his commedy.

*Atti.* Away ! you neglect your selfe, a gentleman ——

*Phy.* Tut, I have vow'd it ; I am double charg'd ; go of as 't twil, Ile set fire to it.

*Dor.* Ile not stand it ; may chance recoile, and be not

stuff'd with salte-peeter : well, marke the report ; marke the report.

*Phy.* Nay, pree thee stay, slid the female presence ; the Genteletza ; the women will put me out.

*Dor.* And they strive to put thee out ; doe thou indevor to put them.

*Atti.* In good faith, if they put thee out of countenance, put them out of patience, and hew their eares with hacking imperfect utterance.

*Dor.* Goe, stand to it ; shew thy selfe a tall man of thy tongue ; make an honest legge ; put off thy cap with discreete carriage : and so we leave thee to the kinde gentlemen and most respected auditors.

[*Exeunt, remanet tantum* Phylomusus,





## P R O L O G U S.

**N**OR labours hee the favor of the rude,  
Nor offers sops unto the Stigian dogge,  
To force a scilence in his viperous touns ;  
Nor cares he to insinuate the grace  
Of loath'd detraction, nor persues the love  
Of the nice criticks of this squeamish age ;  
Nor strives he to beare up with every saile  
Of floting censure ; nor once dreads or cares  
What envious hand his guiltles muse hath struck ;  
“ Sweet breath from tainted stomacks who can suck ? ”  
But to the faire proportion'd loves of witte,  
To the just skale of even, paized thoughts ;  
To those that know the pangs of bringing forth  
A perfect feature ; to their gentle mindes,  
That can as soone slight of as finde a blemish ;  
To those as humbly lowe as to their feete  
I am oblig'd to bend—to those his muse  
Makes solemne honour for their wish'd delight.  
He vowes industrious sweat shall pale his cheeke,  
But heele glose up sleeke objects for their eyes ;  
For those he is asham'd, his best's too badd,  
A silly subject too too simply cladd,  
Is all his present, all his ready pay  
For many many debts. Give further day,  
He give a proverbe,—Sufferance giveth ease :  
So you may once be pai'd,—we once may please.

[*Exit.*



## ACTUS PRIMUS.

### SCENA PRIMA.

¶ *Enter QUADRATUS, PHYLUS following him with a lute;  
a Page going before QUADRATUS with a torch.*

*Phy.* **O**, I beseech you, Sir, reclaime his wits;  
My masters mad, starke mad, alasse!  
for love. [for hate,

*Qua.* For love? Nay, and he be not mad

Tis amiable fortune. I tell thee, youth,  
Right rare and geason. Strang? Mad for love!  
O show me him; Ile give him reasons straight—  
So forcible, so all invincible,  
That it shall drag love out. Run mad for love?  
What mortally existes, on which our hearts  
Should be inamored with such passion?  
For love? Come, Phylus; come, Ile chaung his fate;  
In steed of love, Ile make him mad for hate.  
But, troth, say what straines his madnesse of?

*Phy.* Phantasticall.

*Qua.* Immure him; skonce him; barrecadoe him int.  
Phantasticall mad! thrice blessed heart!

Why harke, good Phylus (O that thy narrow sence  
 Could but containe me now), all that exists  
 Takes valuation from oppinion.

A giddy minion now. Pish! thy tast is dull,  
 And canst not rellish me. Come; where's Iacomo?

¶ *Enter IACOMO, unbraced, and careles drest.*

*Phy.* Looke, where he coms. O map of boundles wo!

*Iaco.* Yon gleame is day; darknes, sleepe, and feare,  
 Dreames, and the ugly visions of the night,  
 Are beate to hell by the bright palme of light;  
 Now romes the swaine, and whissells up the morne:  
 Deepe silence breakes; all things start up with light,  
 Only my hart, that endles night and day,  
 Lies bed-red, crippeld by coy Lucea.

*Qua.* There's a straine, law.

Nay, now I see hee's madde most palpable;  
 He speakes like a player: hah! poetically.

*Iaco.* The wanton spring lyes dallying with the earth,  
 And powers fresh bloud in her decayed vaines;  
 Looke how the new sapt branches are in childe  
 With tender infants; how the sunne drawes out,  
 And shapes their moysture into thousand formes  
 Of sprouting buddes; all things that show or breath  
 Are now instaur'd, saving my wretched brest,  
 That is eternally congeald with ice  
 Of froz'd dispaire. O Celia! coy, to nice.

*Qua.* Still, saunce question, mad?

*Iaco.* O where doth piety and pittie rest?

*Qua.* Fetch cordes; he's irrecoverable; mad, ranke mad.  
 He calls for strange chymeras, fictions,  
 That have no being since the curse of death

Was throwne on man. Pitty and piety,  
 Whole daine converse with them? Alas! vaine head;  
 Pitty and piety are long since dead.

*Iaco.* Ruine to chaunce, and all that strive to stand  
 Like swolne Colosses on her tottering base.  
 Fortune is blinde—

*Qua.* You lye! you lye!  
 None but a mad man would terme fortune blind.  
 How can shee see to wound desert so right,  
 Just in the speeding place? to girt leud browes  
 With honord wreath? Ha! Fortune blinde? Away!  
 How can she, hud-winkt, then so rightly see  
 To starve rich worth and glut iniquitie?

*Iaco.* O love!

*Qua.* Love! Hang love.  
 It is the abject out-cast of the world.  
 Hate all things; hate the world, thy selfe, all men;  
 Hate knowledge; strive not to be over-wise:  
 It drew distruction into Paradise.  
 Hate honor, vertue; they are baites  
 That tice mens hopes to sadder fates.  
 Hate beautie: every ballad-monger  
 Can cry his idle foppish humor.  
 Hate riches: wealthes a flattering Jacke;  
 Adores to face, mewes hind thy backe.  
 He that is poore is firmly sped;  
 He never shall be flattered.  
 All thinges are error, durt and nothing,  
 Or pant with want, or gorg'd to lothing.  
 Love onely hate; affect no higher  
 Then praise of Heaven, wine, a fire;

Suck up thy daies in silent breath,  
 When their snuffs out, come Sinior Death.  
 Now, Sir, adieu, runne mad and 'twilt,  
 The worst is this, my rimes but spilt.

*Iaco.* Thy rimes are spilt; who would not run ranke mad,  
 To see a wandring French man rivall, nay,  
 Out-strip my sute? He kist my Celas cheeke.

*Qua.* Why, man, I saw my dog even kisse thy Celas  
 lippes.

*Iaco.* To-morrow morne they goe to wed.

*Qua.* Well then I know  
 Whether to-morrow night they goe.

*Iaco.* Say quick.

*Qua.* To bed.

*Iaco.* I will invoke the triple Heccate,  
 Make charmes as potent as the breath of fate,  
 But Ile confound the match!

*Qua.* Nay, then, good day;  
 And you be conjuring, once Ile slink away.

[*Exit* Quadratus.]

*Iaco.* Boy, could not Orpheus make the stones to  
 daunce?

*Phy.* Yes, Sir.

*Iaco.* Bir Lady, a sweete touch. Did he not bring  
 Euridice out of hell with his lute?

*Phy.* So they say, Sir.

*Iaco.* And thou chanst bring Celas head out of the  
 window with thy lute. Well, hazard thy breath. Looke,  
 Sir, heares a ditty.

Tis fouly writ, slight wit, cross'd here and there,  
 But where thou findst a blot, their fall a teare.



## THE SONG.

*Fie! Peace, peace, peace! it hath no passion int.  
 O melt thy breath in fluent softer tunes,  
 That every note may seeme to tricle downe  
 Like sad distilling teares, and make — O God!  
 That I were but a poet, now t'expresse my thoughts,  
 Or a musitian but to sing my thoughts,  
 Or any thing but what I am. Sing't ore once more,  
 My greefes a boundles sea that hath no shore.*

*[Hee singes, and is answered; from above a willow  
 garland is floung downe, and the songe ceaseth.]*

Is this my favor? Am I crown'd with skorne?  
 Then thus I manumit my slav'd condition.  
 Celia, but heare me execrate thy love.  
 By Heaven, that once was consious of my love;  
 By all that is, that knowes my all was thine,  
 I will perseu with detestation;  
 Thwart without stretched vehemence of hate,  
 Thy wished Hymen. I will craze my braine,  
 But all disceaver all. Thy hopes unite:  
 What rage so violent as love turn'd spight?

¶ *Enter RANDOLFO and ANDREA, with a supplication,  
 reading.*

*RAN. Humbly complayning, kissing the hands of your  
 excelence, your pore orators Randolfo and Andrea be-  
 seecheth, forbidding of the dishonord match of their neece  
 Celia, widdow, to their brother —*

O twill do; twill do; it can not chuse but doe.

*And. What should one say?—what should one do now?  
 Umph!*

If she do match with yon same wandring knight,  
Shee's but undone; her estimation, wealth ——

*Iaco.* Nay, Sir, her estimations mounted up.  
She shall be ladi'd and sweete-madam'd now.

*Ran.* Be ladi'd? Ha! ha! O, could she but recaule  
The honord port of her deceased love!

But thinke whose wife she was. God wot no knights  
But one (that title of) was even a Prince,  
A Sultane Sollyman; thrice was he made,  
In dangerous armes, Venice providetore.

*And.* He was a marchant; but so bounteous,  
Valiant, wise, learned, all so absolute,  
That naughts was valewed praisfull excellent,  
But in it was he most praisfull excellent.

*Iaco.* O, I shall nere forget how he went cloath'd.  
He would maintaine't a base ill-us'd fashion  
To bind a marchant to the sullen habit  
Of precise black; cheefly in Venice state,  
Where marchants guilt the top;  
And therefore should you have him passe the bridge  
Up the Rialto like a soldier  
(As still hee stood a potestate at sea).

*Ran.* In a black bever felt, ash-colour plaine,  
A Florentine cloth-of-silver jerkin, sleeves  
White satten cut on tinsell, then long stocke.

O God!

*Iaco.* French paines imbroder'd, gold-smithes worke,  
Me thinkes I see him now how he would walke;  
With what a jolly presence he would pace  
Round the Rialto. Well, hee's soone forgot;  
A stragglng Sir in his rich bed must sleepe,  
Which if I can not crosse Ile curse and weepe.

Shall I be plaine as truth? I love your sister :  
 My education, birth, and wealth deserves her ;  
 I have no crosse, no rub to stop my sute,  
 But Lavardur's a knight that strikes all mute.

*And.* I, ther's the divill, she must be ladi'd now.

*Iaco.* O ill-nurs'd custome! no soner is the wealthy  
 His wife left great in faire possessions, [marchant dead,  
 But giddie rumor graspes it twixt his teeth,  
 And shakes it bout our eares. Then thether flock  
 A rout of crased fortunes, whose crakt states  
 Gape to be sodderd up by the rich masse  
 Of the deceased labores, and now and then  
 The troupe of *I beseech and protest,*  
*And beleve it, sweete,* is mix'd with two or three  
 Hopefull, well-stockt, neat-clothed cytizens.

*Ran.* But as we see the sonne of a divine  
 Seldome proves preacher, or a lawiers sonne  
 Rarely a pleader (for they strive to run  
 A various fortune from their auncestors),  
 So tis right geason for the marchantes widow  
 To be the cytizens lov'd second spouse.

*Iaco.* Variety of objectes please us still ;  
 One dish, though nere so cookt, doth quickly fill ;  
 When diverse cates the pallats sence delight,  
 And with fresh tast creates new appetite ;  
 Therefore my widdow she casheers the blackes,  
 Forsweares, turnes of the furd-gownes, and survaies  
 The bedrowle of her sutors, thinkes and thinkes,  
 And straight her questing thoughts springs up a knight ;  
 Have after then amaine, the gam's a foote,  
 The match clapt up ; tut, tis the knight must do't!

*Ran.* Then must my pretty peate be fan'd and coach'd?

*Iaco.* Muffd, mask'd, and laded, with my more then  
most sweete madam.

But how long doth this perfume of sweete madam last ?  
Faith, tis but a wash sent. My riotous sir  
Beginnes to crack gestes on his ladies front,  
Touches her new-stampt gentry, takes a glut,  
Keepes oute, abandons home, and spends and spends,  
Till stock be melted ; then sir takes up heere,  
Takes up there, till no where ought is left.  
Then for the Low Countries, hay for the French ;  
And so (to make up rime) god night, sweete wench.

*Ran.* By blessednesse weele stop this fatall lot.

*Iaco.* But how ? But how ?

*Ran.* Why, stay, lets thinke a plot.

*And.* Was not Albano Beletzo honorable rich ?

*Ran.* Not peer'd in Venice, for birth, fortune, love.

*And.* Tis skarce three monthes since fortune gave him  
dead.

*Ran.* In the blacke fight in the Venetian gulfe.

*And.* You hold a truth.

*Ran.* Now what a gigglet is this Celia ?

*And.* To match so suddaine, so unworthely ?

*Ran.* Why, she might have ——

*And.* Who might not Celia have ?

The passionate inamord Iacomo.

*Iaco.* The passionate inamord Iacomo.

*And.* Of honord lineage, and not meanly rich.

*Ran.* The sprightfull Piso, the great Florentine,  
Aurelius Tuber.

*And.* And to leave these all,  
And wed a wandring knight, Sir Laverdure,  
A God knowes what ?

*Ran.* Brother, she shall not. Shal our blood be moun- greld with the corruption of a stragling French?

*And.* Saint Marke, she shall not.

*Iaco.* She shall not, fathers, by our brother soules.

*Ran.* Good day.

*Iaco.* Wish me good day? It stands in idle stead;  
My Celas lost! all my good daies are dead!

[*The cornets sound a flourish.*

Harke, Lorenzo Celso, the loose Venice Duke

Is going to bed; tis now a forward morne,

For he take rest. O strange transformed sight,

When princes make night day, the day there night!

*And.* Come, weele petition him.

*Iaco.* Away! Away!

He skornes all plaints; makes jest of serious sute.

*Ran.* Fall out as 't twill, I am resolved to do 't.

¶ *The cornets sound.*

¶ *Enter the Duke copped with a Lady; two cooples more with them, the men having tobacco-pipes in their hands, the woemen sitt; they daunce a round. The petition is delivered up by RANDOLFO; the Duke lightes his tobacco-pipe with it, and goes out dauncing.*

*Ran.* Saint Marke! Saint Marke!

*Iaco.* Did not I tell you, loose no more rich time;  
What can one get but mier from a swine?

*And.* Lets worke a crosse; weele fame it all aboute  
The French mans gelded.

*Ran.* O thats absolute.

*Iaco.* Fie ont! Away! She knowes to well tis false.  
I feare it to well. No, no, I hav 't will strongly doe 't.  
Who knowes Francisco Soranza?

*Ran.* Pish! pish! Why, what of him?

*Iaco.* Is he not wondrous like your decea'sd kinsman,  
Albano?

*And.* Exceedingly; the strangest, neerly like  
In voice, in gesture, face, in ——

*Ran.* Nay, he hath Albanos imperfection too,  
And stuttes when he is vehemently mov'd.

*Iaco.* Observe me, then; him would I have disguis'd,  
Most perfect, like Albano; giving out,  
Albano sav'd by swimming (as in faith  
'Tis knowne he swome most strangely); rumor him  
This morne arriv'd in Venice, heere to lurke,  
As having heard the for-ward nuptials;  
T' observe his wifes most infamous lewd hast,  
And to revenge ——

*Ran.* I hav 't, I hav 't, I hav 't; 'twill be invincible.

*Iaco.* By this meanes now some little time we catch;  
For better hopes at least disturbe the match.

*And.* Ile to Francisco.

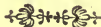
*Ran.* Brother Adrian,  
You have our brothers picture; shape him to it.

*And.* Precise in each but tassell; feare it not.

*Ran.* Saint Marke then prosper once our hopefull plot.

*Iaco.* Good soules, good day; I have not slept last night;  
Ile take a nap: then pell mell broach all spight.

[*Exeunt.*



## ACTUS SECUNDUS.

## SCENA PRIMA.

¶ One knockes : LAVERDURE drawes the curtaines; sitting on his bed, apparalling himselfe; his trunke of apparaille standing by him.

Lav.  O! Bydett, lackey.  
Byd. Simior?

*Enter Bydett, with water and a towell.*

Lav. See who knocks. Looke, you boy; peruse their habits; returne perfect notice. La la, ly ro!

*[Exit Bydett, and returnes presently.]*

Byd. Quadratus.

Lav. Quadratus, *mor Dieu, ma vie!* I lay not at my lodging to night. Ile not see him now, on my soule: hee's in his old perpetuana sute. I am not within.

Byd. He is faire, gallant, rich, neate as a bride-groome, fresh as a new-minted six-pence; with him Lampatho Doria, Symplicius Faber.

Lav. And in good clothes?

Byd. Accoutred worthy a presence.

Lav. *Udes so*: my gold-wrought wast-coate and night-cap. Open my trunk: lay my richest sute on the top, my velvet slippers, cloth-of-gold gamashes: where are my cloth-of-silver hose? lay them —

Byd. At pawne, Sir.

*Lav.* No, Sir; I do not bid you lay them at pawne, Sir.

*Byd.* No, Sir, you need not, for they are there already.

*Lav.* *Mor du, garzone!* Set my richest gloves, garters, hatts, just in the way of their eyes. So let them in; observe mee withall dutious respect: let them in.

¶ *Enter* QUADRATUS, LAMPATHO DORIA, and SIMPLICIUS FABER.

*Qua.* Phœbus, Phœbe, sunne, moone, and seaven starres, make thee the dilling of fortune, my sweet Laverdure, my rich French bloud. Ha yee, deere rogue, hast any pudding tobacco?

*Lam.* Good morrow, Sinior.

*Sim.* Mounsieur Laverdure, do you see that gentleman? Hee goes but in black sattin, as you see, but, by Hellicon, hee hath a cloth of tissue wit. Hee breakes a jest; ha! heele raile against the courttil, the gallants. O God! he is very Nectar; if you but sip of his love, you were immortal. I must needes make you knowne to him; Ile induce your love with deere regarde. Sinior Lampatho, heer's is a French gentleman, Mounsieur Laverdure, a traveller, a beloved of Heaven, courts your acquaintance.

*Lam.* Sir, I protest I not onely take distinct notice of your deere rarities of exterior presence, but also I protest I am most vehemently inamor'd, and very passionately doate on your inward adornements and habilities of spirit! I protest I shall be proud to doe you most obsequious vassalage.

*Qua.* Is not this rare, now? Now, by Gorgons head, I gape, and am struck stiffe in wonderment At sight of these strange beasts. You chamblet youth, Symplicius Faber, that hermaphrodite,



*Party par pale*, that bastard moungerell soule,  
 Is nought but admiration and applause ;  
 Of you, Lampatho Doria, a fustie caske,  
 Devote to mouldy customes of hoary eld ;  
 Doth he but speake, O tones of heaven it selfe !  
 Doth he once write, O Jesu admirable !  
 Cryes out Symplicius. Then Lampatho spittes,  
 And sayes, faith 'tis good. But, O, to marke yon thing :  
 Sweate to unite acquaintance to his friend,  
 Labour his praises, and indeere his worth  
 With titles all as formally trickt forth  
 As the cap of a dedicatorie epistle.  
 Then, sir, to view Lampatho : he protests,  
 Protests and vowes such suddeine heate of love,  
 That O twere warmth inough of mirth to drie  
 The stintlesse teares of old Heraclitus,—  
 Make Nyobe to laugh !

*Lam.* I protest I shall bee' proud to give you prooffe I  
 hold a most religious affiance with your love.

*Lav.* Nay, gentle Sinior.

*Lam.* Let mee not live els. I protest I will straine my  
 utmost sineus in strengthening your pretious estimate ; I  
 protest I will do all rights in all good offices that friend-  
 ship can touch, or amplest vertue deserve.

*Qua.* I protest, beleeve him not ; Ile beg thee, Laverdure,  
 For a conceal'd ideot, if thou credit him ;  
 Hee's a hyena, and with civitt scent  
 Of perfum'd words, drawes to make a prey  
 For laughter of thy credit. O this hote crackling love,  
 That blaseth on an instant, flames me out  
 On the least puffe of kindnesse, with protest, protest.  
 Catzo, I dread these hotte protests, that presse,

Come on so fast. No, no! away, away!  
 You are a common friend, or will betray.  
 Let me clip amity that's got with sute;  
 I hate this whorish love that's prostitute.

*Lav.* Horne on my tailor! could he not bring home  
 My sattin taffeta or tissue sute,  
 But I must needs bee cloath'd in wollen thus?  
 Bydett, what sayes he for my silver hose,  
 And prim-rose sattin doublet? Gods my life!  
 Gives he no more observance to my body?

*Lam.* O, in that last sute, gentle Laverdure,  
 Visite my lodging. By Appollos front,  
 Do but inquire my name. O straight theile say,  
 Lampatho sutes him-selfe in such a hose.

*Sim.* Marke that, Quadratus.

*Lam.* Consorts him-selfe with such a doublet.

*Sim.* Good, good, good! O Jesu! admirable.

*Lav.* La la, ly ro, Sir!

*Lam.* O Pallas! Quadratus, harke! harke! A most  
 compleat phantasma, a most ridiculous humor; pree-thee  
 shoote him through and through with a jest; make him  
 lye by the lee, thou Basilisco of witte.

*Sim.* O Jesu! admirably well spoken; angelicall tongue!

*Qua.* Gnathonicall coxcombe!

*Lam.* Nay, pre-thee, fut, feere not, he's no edge-toole;  
 you may jest with him.

*Sim.* No edge-toole. Oh!

*Qua.* Tones of heaven it selfe.

*Sim.* Tones of heaven it selfe.

*Qua.* By blessednesse, I thought so.

*Lam.* Nay, when? when?

*Qua.* Why, thou pole-head! thou Ianus! thou poultron!

thou protest! thou care-wig, that wrigglest into mens  
braines! thou 'durty cur, that be-mierst with thy fawn-  
ing! thou ——

*Lam.* Obscure me! or ——

*Qua.* Synior Laverdure, by the hart of an honest man,  
this Jebusite—this, confusion to him—this worse then I  
dare to name—abuseth thee most incomprehensibly. Is  
this your protest of most obsequious vassalage? Protest  
to straine your utmost summe, your most ——

*Lam.* So Phœbus warme my braine, Ile rime thee dead.  
Looke for the satyre: if all the sower juice  
Of a tart braine can sowse thy estimate,  
Ile pickle thee.

*Qua.* Ha! he mount Chirall on the wings of fame!  
A horse! a horse! My kingdom for a horse!  
Looke the, I speake play scrappes. Bydet, Ile downe,  
Sing, sing, or stay, weele quaffe, or any thing.  
Rivo, Saint Marke, lets talke as losse as ayre;  
Un-wind youthes coullors, display our selves,  
So that yon envy-statued curre may yealpe  
And spend his chappes at our phantasticknesse.

*Sim.* O Lord Quadratus!

*Qua.* Away, idolater! Why, you Don Kynsayder!  
Thou canker-eaten rusty curre! thou snaffle  
To freer spirits!  
Think'st thou, a libertine, am ungiv'd breast,  
Skornes not the shackles of thy envious clogges,  
You will traduce us unto publicke skorne?

*Lam.* By this hand I will.

*Qua.* A fuotra for thy hand, thy heart, thy braine;  
Thy hate, thy malice, envie, grinning spight  
Shall a free-borne, that holdes antypathy ——

*Lam.* Antypathy!

*Qua.* I, antypathy!

A native hate unto the curse of man! bare-pated servitude.  
 Quake at the frownes of a ragg'd satyrist—  
 A skrubbing railer, whose course harden'd fortune,  
 Grating his hide, gauling his statued ribs,  
 Sittes houling at deserts more battle fate—  
 Who out of dungeon of his black dispairs,  
 Skoules at the fortune of the fairer merit.

*Lav.* Tut via! Let all runne glib and square.

*Qua.* Uds futt! Hee cogges and cheates your simpler  
 My spleen's a fire in the heate of hate; [thoughtes,  
 I beare these gnats, that humme aboute our eares,  
 And stinge-blister our credit's in obscured shades.

*Lav.* Pewte bougra! La, la, la! Tit! Shaugh!  
 Shall I forbear to caper, sing, or vault?  
 To weare fresh cloathes, or weare perfum'd sweetes?  
 To trick my face, or glory in my fate?  
 T' abandon naturall propensitudes?  
 My fancies humor?—for a stiffe-joynted,  
 Tattr'd, nasty, taber-fac'd —— Puh, la, la, ly ro!

*Qua.* Now, by thy ladies cheeke, I honor thee,  
 My rich free bloud. O my deere libertine!  
 I could suck the juice, the sirrop of thy lippe,  
 For thy most generous thought!—my Elysium!

*Lam.* O, sir, you are so square, you skorne repoofc.

*Qua.* No, sir; should discreete Mastigophoros,  
 Or the deere spirit acute Canaidus  
 (That Aretine, that most of me belov'd,  
 Who in the rich esteeme I prize his soule,  
 I terme my selfe); should these once menace me,  
 Or curbe my humors with well-govern'd check,

I should with most industrious regard,  
 Observe, abstaine, and curbe my skipping lightnesse ;  
 But when an arrogant, od, impudent,  
 A blushles fore-head, only out of scence  
 Of his owne wants, baules in malignant questing  
 At others meanes of waving gallantry,—  
 Pight foutra !

*Lam.* I raile at none, you well-squar'd Syneur.

*Qua.* I can not tell ; tis now growne fashion,  
 Whats out of railyng's out of fashion.  
 A man can skarce put on a tuckt-up cap,  
 A button'd frizado sute, skarce eate good meate,  
*Anchoves, caviare*, but hee's satyred  
 And term'd phantasticall. By the muddy spawne  
 Of slymie neughtes, when troth, phantasticknesse—  
 That which the naturall sophysters tearme  
*Phantusia incomplexa*—is a function  
 Even of the bright immortal part of man.  
 It is the common passe, the sacred dore,  
 Unto the prive chamber of the soule ;  
 That bar'd, nought passeth past the baser court.  
 Of outward scence by it th' inamorate  
 Most lively thinkes he sees the absent beauties  
 Of his lov'd mistres ;  
 By it we shape a new creation  
 Of things as yet unborne ; by it wee feede  
 Our ravenous memory, our intention feast ;  
 Slid he thats not phantasticall's a beast.

*Lam.* Most phantasticall protection of phantasticknesse.

*Lav.* Faith, tis good.

*Qua.* So 't be phantastical tis wits life bloud.

*Lav.* Come, Sinior, my legges are girt,

*Qua.* Phantastically?

*Lav.* After a spetiall humor, a new cut.

*Qua.* Why, then, tis rare, tis excellent. Uds fut!  
And I were to be hangd I would be chokt  
Phantastically. He can skarce be sav'd  
Thats not phantasticall: I stand ferme to it.

*Lav.* Nay, then, sweete sir, give reason. Come on: when?

*Qua.* *Tis hell to runne in common base of men.*

*Lav.* Hast not runne thy selfe out of breath, bulley?

*Qua.* And I have not jaded thy eares more then I have  
tierd my tongue, I could runne discourse, put him out of  
his full pace.

I could poer speech till thou crid'st ho! but troth,  
I dread a glut; and I confesse much love  
To freer gentry, whose pert agill spirits  
Is t'o much frost-bit, numb'd with il-straind snibbes,  
Hath tender-reach'd my speech. By Brutus blood,  
He is a turfe that will be slave to man;  
But he's a beast that dreads his mistresse fanne.

*Lav.* Come, all merth and solace, capers, healthes, and  
whiffes;

To-morrow are my nuptialls celebrate.

All friends, all friends!

*Lam.* I protest ——

*Qua.* Nay, leave protestes; pluck out your snarling  
phanges. When thou hast meanes, be phantasticall and  
sociable. Goe to: heres my hand; and you want fortie  
shillings, I am your Mæcenas, though not *Atavis edite*  
*regibus.*

*Lam.* Why, content, and I protest ——

*Qua.* Ile no protest.

*Lam.* Well, and I doe not leave these fopperies; doe

not lend me fortie shillings, and ther's my hand: I imbrace you—love you—nay, adore thee; for, by the juice of worm-woode, thou hast a bitter braine!

*Qua.* You, Simplicius? Woulst leave that staring fellow, Admiration, and adoration of thy acquaintance, wilt? A skorne! out; tis odious. Too eager a defence argues a strong opposition; and to vehement a praise drawes a suspicion of others worthy disparigement.

Set tapers to bright day, it ill befittes;

Good wines can vent themselves, and not good wittes.

*Sim.* Good truth, I love you; and with the grace of Heaven, Ile be very civell and ——

*Qua.* Phantasticall.

*Sim.* Ile be some thing; I have a conceald humore in me, and twere broachd twold spurt yfaith.

*Qua.* Come then, Saint Marke, lett's be as light as aire, As fresh and jocond as the brest of May.

I pree thee, good French knight, good plump-cheekt chub, Runne some French passage. Come, lets see thy vaine—Daunces, sceanes, and songs, royall intertaine.

*Lav.* Petite lacque, page, page, Bydett, sing!  
Give it the French jerk—quick, spart, lightly—ha!  
Ha! hers a turne unto my Lucea!

*Qua.* Stand stiffe! ho, stand! take footing firme!  
stand sure!

For if thou fall before thy mistres,  
Thy man-hod's dam'd. Stand firme! Ho! good! so, so!

#### THE DAUNCE AND SONG.

*Lav.* Come, now, via aloune to Celia.

*Qua.* Stay, take an old rime first; though dry and leane,  
Twill serve to close the stomake of the sceane.

*Lav.* This is thy humor to berime us still ;  
Never so slightly pleas'd, but out they flie.

*Qua.* They are mine owne, no gleaned poetry ;  
My fashions knowne. Out, rime ; takt as you list :  
A fico for the sower browd Zoilist !

*Musick, tobacco, sack, and sleepe,  
The tide of sorrow backward keepe.  
If thou art sad at others fate,  
Rivo, drinke deepe, give care the mate.  
On us the end of time is come,  
Fond feare of that we cannot shun ;  
Whilst quickest sence doth freshly last,  
Clip time aboute, hug pleasure fast.  
The sisters ravell out our twine,  
He that knows littl's most devine.  
Error deludes ; whole beate this hence,  
Naughtes knowne but by exterior sence.  
Let glory blason others deede,  
My bloud then breath craves better meede.  
Let twattling fame cheatd others rest,  
I um no dish for rumors feast.  
Let honor others hope abuse,  
Ile nothing have, so nought will loose.  
Ile strive to be nor great nor smale,  
To live nor die ; fate helmeth all.  
When I can breath no longer, then  
Heaven take all : there put Amen.*

How ist? how ist?

*Lav.* Faith, so, so ; *telamant, quelamant* ; as 't please  
opinion to currant it.

*Qua.* Why, then, via letts walke.



*Lav.* I must give notice to an od pedant, as we passe, of my nuptials: I use him, for he is obscure, and shal marry us in private. I have many enemies, but secresie is the best evasion from envie.

*Qua.* Holds it to-morrow?

*Lav.* I, firme, absolute.

*Lam.* Ile say amen if the priest be mute.

*Qua.* Epythalamiums will I singe, my chucked.

Go on—spend freely—out on drosse, tis muck.

[*Exeunt*

¶ *Enter a Schole-maister, draws the curtains behind, with BATTUS, NOWS, SLIP, NATHANIELL, and HOLIFERNES PIPPO, schole-boyes, sitting, with bookes in their hands.*

*All.* Salve, magister.

*Ped.* *Salvete pueri estote salvi, vos salvare exopto vobis salutem, Batte, my fili, fili, mi Batte!*

*Bat.* *Quid vis.*

*Ped.* Stand forth: repeat your lesson with out booke.

*Bat.* A nowne is the name of a thing that may be seene, felt, heard, or understood.

*Ped.* Good boy: on, on.

*Bat.* Of nownes some bee substantives and some bee substantives.

*Ped.* Adjectives.

*Bat.* Adjectives. A nowne substantive ether is proper to the thing that it betokneth.

*Ped.* Well, to numbers.

*Bat.* In nownes bee two numbers, the singuler and the plurall: the singuler number speaketh of one, as *lapis*, a

stone; the plurall speaketh of more then one, as *lapides*, stones.

*Ped.* Good childe. Now thou art past *lapides*, stones. Proceed to the cases, *Nous*. Say you next, *Nous*. Wher's your lesson, *Nous*?

*Nous.* I am in a verbe, forsooth.

*Ped.* Say on, forsooth: say, say.

*Nous.* A verbe is a part of speach declined with mood and tence, and betokneth doing, as *amo*, I love.

*Ped.* How many kind of verbes ar there?

*Nous.* Two; personall and impersonall.

*Ped.* Of verbs personalls, how many kinds?

*Nous.* Five; active, passive, neuter, deponent, and common. A verbe active endeth in o, and beetokneth to doe, as *amo*, I love; and by putting to r, it may bee a passive, as *amor*, I am loved.

*Ped.* Very good child. Now learne to know the deponent and common. Say you, *Slip*.

*Slip.* *Cedant arma togæ, concedant lauria linguæ.*

*Ped.* What part of speech is *lingua*, *inflecte*, *inflecte*?

*Slip.* *Singulariter, nominativo hec lingua.*

*Ped.* Why is *lingua* the feminine gender?

*Slip.* Forsooth because it is the femenine gender.

*Ped.* Ha, thou asse! thou dolt! *idem per idem*, marke it: *lingua* is declined with *hec*, the femenine, because it is a houshold stufte perticularly belonging and most commonly resident under the roofe of womens mouthes. Come on, you Nathaniell, say you, say you next; not too fast; say tretably: say.

*Nath.* *Mascula dicuntur monosilaba nomina quedam.*

*Ped.* Faster! faster!

*Nath. Ut, sal, sol, ren et splen: car, ser, vir, vas,  
vadis, as, mas,*

*Bes, cres, pres et pes, glis, glirens habens genetivo,*

*Mos, flos, ros et tros, muns, dens, mons, pons.*

*Ped. Rup, tup, snup, slup, bor, hor, cor, mor.* Holla! holla! holla! you Holifernes Pippo, put him downe. Wipe your nose: fie, on your sleeve! where's your muckender your grand-mother gave you? Well, say on; say on.

*Hol.* Pree, maister, what words this?

*Ped.* Asse! asse!

*Hol.* *As in presenti perfectum format in, in, in.*

*Ped.* In what, Sir?

*Hol.* *Perfectum format.* In what, Sir?

*Ped.* In what, Sir?—*in avi?*

*Hol.* In what Sir?—*in avi.*

*Ut no, nas, navi, vocito, vocitas, voci, voci, voci—*

*Ped.* What's next?

*Hol.* *Voci.* What's next?

*Ped.* Why, thou ungracious child! thou simple animall! thou barnacle! Nous,—snare him; take him up: and you were my father, you should up.

*Hol.* Indeed I am not your father. O Lord! now, for God sake, let mee go out. My mother told a thing: I shall bewray all els. Harke, you, maister: my grand-mother intreates you to come to dinner to-morrow morning.

*Ped.* I say, untrusse—take him up. Nous,—dispatch what not perfect in an *asse in presenty?*

*Hol.* In truth Ile bee as perfect an *asse in presenty* as any of this company, with the grace of God law: this once—this once—and I do so any more —

*Ped.* I say, hold him up!

*Hol.* Ha, let me say my praier first. You know not what you ha done now; all the surrup of my braine is runne into my buttockes, and yee spill the juice of my wit well. Ha, sweete! ha, sweete! hunny, barbary suger, sweete maister.

*Ped.* Sance trickes, trifles, delaies, demurrers, procrastinations, or retarations, mount him, mount him.

¶ *Enter* QUADRATUS, LAMPATHO, LAVERDURE, and SIMPLICIUS.

*Qua.* Be mercifull, my gentle Sinior.

*Lav.* Weele sue his pardon out.

*Ped.* He is reprived: and now, Appollo blesse your braines, *Fa cundius*, and elaborate ellegance make your presence gracious in the eyes of your mistres.

*Lav.* You must along with us; lend private eare.

*Sim.* What is your name?

*Hol.* Holifernes Pippo.

*Sim.* Who gave you that name? Nay, let mee alone for sposing of a scholler.

*Hol.* My godfathers and god-mothers in my baptisme.

*Sim.* Truly, gallants, I am inamord on thee, boy; wilt thou serve me?

*Hol.* Yes, and please my grand-mother, when I come to years of discretion.

*Ped.* And you have a propensitude to him, he shall be for you. I was solicited to graunt him leave to play the lady in commedies presented by children; but I knew his voice was to smale, and his stature to loe. Sing, sing a treble, Holifernes: sing.

THE SONG.

A very smale sweete voice, Ile assure you.

*Qua.* Tis smally sweete indeede.

*Sim.* A very pretty child. Hold up thy head. There ;  
buy thee some plummes.

*Qua.* Nay, they must play ; you go a long with us.

*Ped.* *Ludendi venia est petita et concessa.*

*All.* *Gratias.*

*Sim.* Pippo's my page. How like you him? Ha!  
has hee not a good face, ha?

*Lav.* Exceeding amiable. Come away ;  
I long to see my love, my Celia.

*Sim.* Carry my rapier ; hold up so ; good childe : stay,  
gallants. Umph ! a sweete face.

*Lam.* I relish not this mirth ; my spirit is untwist ;  
My heart is raveld out in discontents.  
I am deepe thoughtfull, and I shoote my soule  
Through all creation of omnipotence. [humor :

*Qua.* What, art melancholy, Lampe? Ile feede thy  
Ile give thee reason straight to hang thy selfe.  
Mark 't, mark 't : in Heavens handiwork theirs naught  
Beleeve it.

*Lam.* In Heavens handiwork ther's naught,  
None more vile, accursed, reprobate to bliss,  
Then man, and mong men a scholler most.  
Things onely fleshly sencitive, an oxe or horse,  
They live and eate, and sleepe, and drinke, and die,  
And are not toucht with recollections  
Of things ore-post, or staggerd infant doubtles  
Of things succeeding ; but leave the manly beastes,  
And give but pence a peece to have a sight  
Of beastly man now.

*Sim.* What so, Lampatho ! Good truth, I will not pay  
your ordinary if you come not.

*Lam.* Dost thou heare that voice? Ile make a parrat now  
 As good a man as hee in foureteene nights.  
 I never heard him vent a sillable  
 Of his owne creating since I knew the use  
 Of eyes and eares. Well, he 's perfect blest,  
 Because a perfect beast. Ile gage my heart  
 He knowes no difference essentiall  
 Twixt my dog and him. The horeson sot is blest,  
 Is rich in ignorance, makes faire usance on 't,  
 And every day augments his barbarisme.  
 So love me, calmnes, I do envy him forts.  
 I was a scholler : seaven use-full springs  
 Did I defloure in quotations  
 Of crossd oppinions bouthe the soule of man.

The more I learnt the more I learnt to doubt :  
 Knowledge and wit, faithes foes, turne fayth about.

*Sim.* Nay, come, good Sinior. I stay all the gentlemen  
 here. I woud faine give my prity page a pudding pie.

*Lam.* Honest epicure.  
 Nay, marke, list delight ; delight my spaniell slept, whilst  
 I bausd leaves,  
 Tossd ore the dunces, por'd on the old print  
 Of titled wordes, and stil my spaniell slept.  
 Whilst I wasted lampoile, bated my flesh,  
 Shrunk up my veines, and still my spaniel slept.  
 And still I held converse with Zabarell,  
 Aquinas Scotus, and the musty sawe  
 Of antick Donate, still my spaniell slept.  
 Still went on went I ; first *an sit anima*,  
 Then, and it were mortall. O hold, hold !  
 At that they are at braine buffets fell by the eares,  
 A maine pell-mell together—still my spaniell slept.

Then whether twere corporeall, local, fixt,  
 Extraduce; but whether 't had free will  
 Or no, ho philosophers  
 Stood banding factions all so strongly propt,  
 I staggerd, knew not which was firmer part;  
 But thought, quoted, reade, observ'd, and pried,  
 Stufft noting bookes, and still my spaniell slept.  
 At length he wakt and yawned, and by yon sky,  
 For aught I know he knew as much as I.

*Sim.* Dellicat good Lampatho, come away. I assure  
 you Ile give but two-pence more.

*Lam.* How twas created, how the soule existes—  
 One talkes of motes, the soule was made of motes;  
 An other fire, tother light, a third a spark of star-like  
 nature;

Hippo water, Anaximenes ayre,  
 Aristoxenus musicke, Critias, I know not what.  
 A company of odde phreneteci  
 Did eate my youth, and when I crept abroad,  
 Finding my numnesse in this nimble age,  
 I fell a railing; but now, soft and slow,  
 I know, I know naught, but I naught do know;  
 What shall I doe—what plot, what course persew?

*Qua.* Why, turne a temporist, row with the tide,  
 Pursew the cut, the fashion of the age.  
 Well, heer 's my schollers course: first get a schoole,  
 And then a ten-pound cure; keepe both. Then buy  
 (Stay marry, I marry); then a farme, or so:  
 Serve God and mammon—to the divill goe.  
 Affect some sect—I, 'tis the sect, is it?  
 So thou canst seeme, 'tis held the pretious wit.  
 And O, if thou canst get some higher seate,

Where thou maist sell your holy portion  
 (Which charitable Providence ordained,  
 In sacred bountie, for a blessed use),  
 Alien the gleabe, intaile it to thy loines,  
 Intombe it in thy grave,  
 Past resurrection to his native use!  
 Now, if there be a hell, and such swine sav'd,  
 Heaven take all—that's all my hopes have crav'd.

¶ Enter PIPPO.

*Pip.* My Simplicias maister.

*Lam.* Your maister Simplicius.

*Pip.* Has come to you to sent.

*Lam.* Has sent to me to come.

*Pip.* Ha! ha! has bought me a fine dagger, and a hatte  
 and a feather! I can say, *As in presenti*, now!

*Company of Boyes within.*

Quadratus, Quadratus, away! away!

*Lam.* We come, sweet gallants; and grumbling hate  
 lye stil,  
 And turne phantastique. He that climbs a hill  
 Must wheele about; the ladder to account  
 Is slie dissemblance: he that meanes to mount  
 Must lye all leuell in the prospective  
 Of eager-sighted greatnesse; thou wouldst thrive.  
 The Venice State is young, loose, and unknit,  
 Can rellish naught but lushious vanities.  
 Goe, fit his tooth. O glavering flatterie!  
 How potent art thou! Front looke briske and sleeke,  
 That such base durt as you should dare to reeke  
 In princes nostrils! Well, my sceane is long.



*All within.* Quadratus!

*Qua.* I come, hotte blouds. Those that their state  
would swell,

Must beare a counter-face. The divill and hell  
Confound them all! That's all my prayers exact:  
So ends our chat;—sound musick for the act.


[*Exeunt.*



## ACTUS TERTIUS.

## SCENA PRIMA.

¶ *Enter FRANCISCO, halfe drest, in his black doublet and round cap, the rest riche; IACOMO bearing his hatte and feather; ADREAN his doublet and band; RANDOLFO his cloake and staffe. They cloath FRANCISCO whilst BYDETT creepes in and observes them. Much of this done whilst the Acte is playing.*

*Fra.*  OR God sake, remember to take speciall markes of me, or you will nere be able to know me.

*Adr.* Why, man?

*Fra.* Why, good faith, I scarce know my selfe; already me thinks I should remember to forget my selfe; now I am so shining brave. Indeed Francisco was alwayes a sweete youth, for I am a perfumer, but thus brave. I am an alien to it. Would you make mee like the drownd Albano? Must I bear 't mainly up? Must I bee hee?

*Ran.* What els, man? O, what else?

*Iaco.* I warrant you, give him but faire riche cloathes, Hee can bee tane, reputed any thing.  
Apparail's growne a god, and goes more neate;  
Makes men of ragges, which straight he beares aloft,  
Like patcht-up scar-crowes to affright the rout  
Of the idolatrous vulgar, that worship images,

Stand aw'd and bare-skalp't at the glosse of silkes,  
 Which, like the glorious Ajax of Lincolnes-Inne  
 (Survai'd with wonder by me when I lay  
 Factor in London), lappes up naught but filth  
 And excrements, that beare the shape of men,  
 Whose in-side every day would peck and teare,  
 But that vaine skar-crow cloathes intreates forbeare.

*Fra.* You would have me take upon me, Albano,  
 A valiant gallant Venetian burgomasco.  
 Well my beard, my feather, short sword, and my oth,  
 Shall doo 't, feare not. What I know a number,  
 By the sole warrant of a lapy-beard,  
 A raine beate plume, and a good chop-filling oth,  
 With an odde French shrugge, and by the Lord, or so,  
 Ha leapt into sweete captaine with such ease  
 As you would feart not. Ile gage my heart Ile do 't.  
 How sits my hat? Ha! Jack, doth my feather wagge?

*Iaco.* Me thinkes now, in the common sence of fashion,  
 Thou shouldst grow proud, and like a fore-horse view,  
 None but before-hand gallants; as for sides,  
 And those that ranke in equall file with thee,  
 Studdy a faint salute, give a strange eye;  
 But as to those in rere-ward, O be blind!  
 The world wants eyes—it cannot see behind. [French?

*Fra.* Where is the strumpet? Where 's the hot-vain'd  
 Lives not Albano? Hath Celia so forgot  
 Albano's love, that she must forth-with wed  
 A runne-about, a skipping French-man?

*Iaco.* Now you must grow in heate and stut.

*Fra.* An odde phantasma—a beggar—a Sir—a who,  
 who, who—What You Will—a stragglng go go go gunds  
 —f, f, f, fut ——

*Adr.* Passing like him—passing like him. O 'twill strike all dead!

*Pan.* I am ravished! 'Twill be peerles exquisite!  
Let him go out instantly!

*Iaco.* O, not till twy-light; meane time Ile prop up  
The tottering rumor of Albanos skape,  
And safe arrivall; it begins to spread.  
If this plot live, Frenchman, thy hopes are dead. [*Exeunt.*]

*Byd.* And if it live, strike of this little head. [*Exit.*]

¶ *Enter* ALBANO, *with* SIIP, *his page.*

*Alb.* Can it be? Ist possible? Ist within the bounds  
of faith? O vilany!

*Slip.* The clapper of rumor strikes on both sides, ring-  
ing out, the French knight is in firme possession of my  
misteris, your wife.

*Alb.* Ist possible I should be dead so soone  
In her affectes? How long ist since our shiprack?

*Slip.* Faith, I have little arithmatique in me, yet I remem-  
ber the storme made mee cast up perfectly the whole sum  
of all I had receiv'd; three dates before I was liquord  
soundly; my guts were rinc'd for the heavens. I looke as  
pale ever since, as if I had tane the diet this spring.

*Alb.* But how long ist since our ship-wrack?

*Slip.* Mary, since wee were hung by the heeles on the  
batch of Cycily, to make a jayle delivery of the sea in our  
mawes, tis just three monthes. Shall I speake like a  
poet?—*thrice hath the horned mone* ——

*Alb.* Talke not of hornes. O, Celia! How oft,  
When thou hast lay'd thy cheeke upon my breast,  
And with lacivious petulancy sew'd  
For hymeneall dalliance, marriage rightes;—

O then, how oft, with passionate protestes  
 And zealous vowes, hast thou oblig'd thy love,  
 In dateles bands, unto Albanos breast!  
 Then, did I but mention second marriage,  
 With what a bitter hate would she invaigh  
 Gainst retaild wedlockes! O, would she lispe,  
 If you should die,—then would she slide a teare,  
 And with a wanton languishment in-twist  
 Her hands,—O God, and you should die! Marry?  
 Could I love life? My deare Albano dead,  
 Should any prince possesse his widdowes bed?  
 And now, see, see, I am but rumord drown'd.

*Slip.* Sheele make you prince;—your worship must be  
 crown'd.

O master, you know the woman is the weaker creature!  
 She must have a prop. The maide is the brittle mettell;  
 Her head is quickly crackt. The wife is queasie stomackt;  
 She must be fed with novelties. But, then, whats your  
 widdowe?

*Costume is a second nature;*—I say no more, but think you  
 the rest.

*Alb.* If love be holy;—if that mistery  
 Of co-united hearts be sacrament;—  
 If the unbounded goodnesse have infus'd  
 A sacred ardor:—if a mutuall love  
 Into our speties, of those amorous joyes—  
 Those sweetes of life—those comfortes even in death,—  
 Spring from a cause above our reasones reach;—  
 If that cleere flame deduce his heate from heaven;—  
 Tis like his cause's eternall alwaies One,  
 As is th' instiller of devinest love,  
 Unchangd by time, immortall mauger death!

But O, tis growne a figment! Love a jest!  
 A commick poesie! The soule of man is rotten,  
 Even to the core;—no sound affection.  
 Our love is hollow-vaulted—stands on proppes  
 Of circumstance, profit, or ambitious hopes!  
 The other tissue, gowne or chaine of pearle,  
 Makes my coy minx to nussell twixt the breastes  
 Of her lull'd husband, tother carkanet  
 Deflowres that ladies bed. One hundred more  
 Marries that loath'd blowze;—one ten-pound oddes,  
 In promis'd joynture, makes the hard-palm'd sire  
 Inforce his daughters tender lippes to start  
 At the sharpe touch of some loath'd stubbed beard;  
 The first pure time the golden age is fled.  
 Heaven knowes I lie,—tis now the age of gold,—  
 For it all marreth, and even virtues sold!

*Slip.* Master, will you trust me, and Ile ——

*Alb.* Yes, boy, Ile trust thee. Babes and fooles Ile trust;  
 But servants faith, wives love, or femalls lust,—  
 A usurer and the divill sooner. Now, were I dead,  
 Me thinkes I see a huff-cap swaggering sir  
 Pawning my plate, my jewells, morgage! Nay,  
 Selling out right the purchase of my browes,  
 Whilst my poore fatherlesse, leane, totterd sonne—  
 My gentries reliques, my houses onely prop—  
 Is saw'd asunder, lyes forlorne, all bleake  
 Unto the griefes of sharpe necessities,  
 Whilst his father-in-law, his father-in-divell, or d-d-d-d-  
 divill-f-f-f-father,

Or who, who, who,—What You Will!

When is the marriage morne?

*Slip.* Even next rising sonne.

*Alb.* Good, good, good! Go to my brother Adrian;  
 Tell him Ile lurck; stay, tell him Ile lurck; stay—  
 Now is Albanos marriage-bed new hung  
 With fresh rich curtaines! Now are my valence up,  
 Imbost with orient pearle, my gransires gift!  
 Now are the lawne sheetes fum'd with vyolets,  
 To fresh the pawld lascivious appetite!  
 Now worke the cookes, the pastry sweates with slaves;  
 The March-panes glitter: now, now, the musitions  
 Hover with nimble stickes ore squeaking crowds,  
 Tickling the dried guttes of a mewing catt.  
 The taylors, starchers, semsters, butchers, pulterors, mer-  
 cers,—all, all, all,—now, now, now,—none thinke a  
 mee,—the f f f French is *te f f f fine man, de p p p*  
*pock man, de* ——

*Slip.* Peace, peace! stand conceald. Yonder, by all  
 discriptions, is he would be husband of my mistresse;—  
 your wife! hah, meate, hah!

*Alb.* Uds! so, so, so! soule, thats my velvet cloake!

*Slip.* O peace! observe him: ha!

¶ *Enter LAVERDURE and BIDETT, talking; QUADRATUS,*  
*LAMPATHO, SIMPLICIUS, PEDANTE, and HOLI-*  
*FERNES PIPPO.*

*Bid.* 'Tis most true, sir. I heard all; I saw all; I tell  
 all, and I hope you beleve all. The sweete Francisco  
 Soranza, the perfumer, is by your rivall Iacomo, and your  
 two brothers that must be, when you have married your  
 wife that shall be.

*Ped.* With the grace of Heaven.

*Bid.* Disguis'd so like the drownd Albano, to crosse

your sute, that by my little honesty 'twas great consolation to mee to observe them. Passion of joy, of hope! O excellent! cri'd Andrea. Passingly! cri'd Randolfo. Unparalleled, lispes Iacomo. Good, good, good, sayes Andrea. Now, stut, sayes Iacomo. Now stut, sayes Randolfo; whilst the ravisht perfumer had like to have waterd the seames of his breeches for extreame pride of their applause.

*Lav.* Sest, Ile to Celia, and, mauger the nose of her friends, wedde her; bedde her; my first sonne shall bee a captaine, and his name shall bee what it please his god-fathers; the second, if hee have a face bad inough, a lawyer; the third, a marchant; and the fourth, if he bee maimd, dull-braind, or hard-shapt, a scholler, for thats your fashion.

*Qua.* Get them; get them, man, first. Now, by the wantonnesse of the night, and I were a wench, I would not ha thee, wert thou an heire, nay (which is more) a foole.

*Lav.* Why, I can rise high: a straight legge, a plumpe thigh, a full vaine, a round cheeke; and, when it pleaseth the fertility of my chinne to be delivered of a beard, 'twill not wrong my kissing, for my lippes are rebels, and stand out.

*Qua.* Ho! but ther's an old fustie proverbe, these great talkers are never good doers.

*Lam.* Why, what a babell arrogance is this?  
Men will put by the very stock of fate;  
Theyle thwart the destiny of marriage,  
Strive to disturbe the sway of Providence:  
Theile do it!

*Qua.* Come, youle be snarling now.

*Lam.* As if we had free-will in supernaturall



Effects, and that our love or hate  
 Depended not on causes bove the reach  
 Of humane stature.

*Qua.* I thinke I shall not lend you forty shillings now.

*Lam.* Durt upon durt, feare is beneath my shooe.  
 Dreadlesse of rackes, strappados, or the sword—  
 Mauger informer and slie intelligence,—  
 Ile stand as confident as Hercules,  
 And, with a frightlesse resolution,  
 Rip up and launce our times impieties.

*Sim.* Uds so, peace.

*Lam.* Open a bounteous eare, for Ile be free :  
 Ample as Heaven, give my speech more roome ;  
 Let me unbrace my breasts, strip up my sleeves,  
 Stand like an executioner to vice,  
 To strike his head off with the keener edge  
 Of my sharpe spirit.

*Lav.* Roome and good licence : come on ! when, when ?

*Lam.* Now is my fury mounted. Fix your eyes ;  
 Intend your sences ; bend your listning up ;  
 For Ile make greatnesse quake ; Ile tawe the hide  
 Of thick-skind Hugenes.

*Lav.* Tis most gracious ; weele observe thee calmely.

*Qua.* Hang on thy tounge end. Come on ! pree-thee doe.

*Lam.* Ile see you hang'd first. I thanke you, sir, Ile  
 none.

This is the straine that chokes the theaters ;  
 That makes them crack with full-stufft audience ;  
 This is your humor onely in request,  
 Forsooth to raile ; this brings your eares to bed ;  
 This people gape for ; for this some doe stare.  
 This some would heare, to crack the authors neck ;

This admiration and applause persues,  
 Who cannot raile, my humors chang'd, 'tis cleare :  
 Pardon, Ile none ; I prise my joynts more deare.

*Bid.* Maister, maister, I ha discri'd the Perfumer in  
 Albanos disguise. Looke you ! looke you ! Rare sport !  
 rare sport !

*Alb.* I can containe my impatience no longer. You,  
 Mounsieur Cavelere, Saint Dennis,—you, caprichious sir,  
 Sinior Caranto French braule,—you, that must marry  
 Celia Galanto,—is Albano drown'd now ? Goe wander,  
 avant knight-errant, Celia shall bee no cuck-queane,—my  
 heire no begger,—my plate no pawne,—my land no mor-  
 gage,—my wealth no food for thy luxuries,—my house no  
 harbour for thy comrades,—my bedde no bootye for thy  
 lustes ! My any thing shall bee thy nothing. Goe hence !  
 packe, packe ! avant ! caper, caper ! aloun, aloun ! passe  
 by, passe by ! cloake your nose ! away ! vanish ! wander !  
 depart ! slink by ! away !

*Lav.* Harke you, Perfumer. Tell Iacomo, Randulfo,  
 and Adrean, 'twill not doe ;—looke you, say no more, but  
 —'twill not doe.

*Alb.* What Perfumer ? what Iacomo ?

*Qua.* Nay, assure thee, honest Perfumer, good Francisco,  
 wee know all, man. Goe home to thy civitt boxe ; looke  
 to the profit, commodity, or emolument of thy mus-cats  
 taile : goe, clap on your round cap—my what do you lack,  
 sir,—for yfaith, good rogue, alls discri'd !

*Alb.* What Perfumer ? what mus-cat ? what Francisco ?  
 What do you lack ? Ist not inough that you kissd my  
 wife ?

*Lav.* Inough.

*Alb.* I, inough ! and may be, I feare me too much ; but

you must floute me,—deride me,—scoffe me,—keepe out,  
—touch not my porche;—as for my wife! ——

*Lav.* Stirre to the dore: dare to disturbe the match,  
And by the ——

*Alb.* My sword! menace Albano fore his owne dores!

*Lav.* No, not Albano, but Francisco: thus, Perfumer,  
Ile make you stinke if you stirre a —— For the rest:  
well, *via, via.*

[*Exeunt Cest. remanet Albano, Slip, Simp. and Holif.*

*Alb.* Jesu, Jesu! what intends this? ha!

*Sim.* O God, sir! you lye as open to my understanding  
as a curtizan. I know you as well ——

*Alb.* Some body knowes me yet: praise Heaven, some-  
body knowes me yet!

*Sim.* Why, looke you, sir: I ha paide for my knowing of  
men and women too, in my dayes: I know you are Fran-  
cisco Soranza, the perfumer; I, maugre Sinior Satten, I——

*Alb.* Do not tempt my patience. Go to; doe not ——

*Sim.* I know you dwell in Saint Markes Lane, at the  
signe of the Mus-cat, as well ——

*Alb.* Foole, or madd, or drunke, no more!

*Sim.* I know where you were drest, where you were ——

*Alb.* Na, then, take all!—take all! take all! ——

[*He bastinadoes Simplicius.*

*Sim.* And I tell not my father; if I make you not loose  
your office of gutter-maister-ship; and you bee skavenger  
next yeare, well. Come, Holifernes; come, good Holi-  
fernes; come, servant.

[*Exit Sim. Holife.*

¶ *Enter IACOMO.*

*Alb.* Francisco Soranza, and perfumer, and mus-cat, and  
gutter-maister, hay, hay, hay!—go, go, go!—f, f, f, fut!  
—Ile to the Duke; and Ile so ti, ti, ti, ticle them!

*Iaco.* Pretious ! what meanes he to go out so soone,  
Before the dusk of twilight might deceive  
The doubtfull priers ? What, holla !

*Alb.* Whop ! what divill now ?

*Iaco.* Ile faine I know him not : what businesse fore  
those dores ?

*Alb.* Whats that to thee ?

*Iaco.* You come to wronge my friend Sir Laverdure.  
Confesse, or ——

*Alb.* My sword, boy !—s, s, s, s, soule, my sword !

*Iaco.* O, my deere roague, thou art a rare dissembler !

*Alb.* See, see !

¶ *Enter ADRIAN and RANDOLFO.*

*Iaco.* Francisco, did I not helpe to clothe thee ? Even now  
I would ha sworne thee, Albano, my good sweet slave.

[*Exit Iacomo.*]

*Alb.* See, see ! Jesu, Jesu ! Impostors ! Connicatchers !  
Sancta Maria !

*Ran.* Looke you. He walkes ; he faines most excellent.

*Adr.* Accost him first as if you were ignorant  
Of the deceit.

*Ran.* O, deere Albano ! now thrice happie eyes,  
To view the hope-lesse presence of my brother.

*Alb.* Most loved kinsman, praise to Heaven, yet  
You know Albano. But for yonder slaves—well ——

*Adr.* Successe could not come on more gratious.

*Alb.* Had not you come, deare brother Adrian,  
I thinke not one would know me. Ulisses dog  
Had quicker scence then my dul countrimen ;  
Why, none had knowne me.

*Ran.* Doubt you of that? Would I might die,  
Had I not knowne the guile, I would ha sworne  
Thou hadst bin Albano, my nimble, couzning knave.

*Alb.* Whippe, whippe! Heaven preserve al, Saint  
Marke, Saint Marke!

Brother Adrian, be frantick, pree-thee be;

Say I am a perfumer—Francisco. Hay, hay!

Ist not some feast-day? You are all ranke drunke!

Rratts, ra, ra, ra! rattes knights of the be, be, be, bell!  
be, be, bell!

*Adr.* Go, go! proceede: thou dost it rare. Farewell.

[*Exeunt Adrian and Randolfo.*]

*Alb.* Farwell? Ha! Ist even so? Boy, who am I?

*Slip.* My Lord Albano!

*Alb.* By this breast you lie.

The Samian faith is true, true! I was drown'd;

And now my soule is skipt into a perfumer, a gutter-master.

*Slip.* Beleeve me, sir —

*Alb.* No, no! Ile beleeve nothing! no!

The disadvantage of all honest hearts

Is quick credulity. Perfect state pollecy

Can crosse-bite even sence. The worlds turn'd juggler!

Castes mystes before our eyes. *Haygh passe re passe!*

Ile credit nothing.

*Slip.* Good sir!

*Alb.* Hence, asse!

Doth not opinion stamp the currant passe

Of each mans valew, vertue, quality?

Had I ingross'd the choice commodities

Of Heavens trafike, yet reputed vile,

I am a rascall! O deere, unbeleefe!

How wealthy dost thou make thy owners wit!

Thou traine of knowledge ! what a priviledge  
 Thou giv'st to thy possessor ! Anchorst him  
 From floting with the tide of vulger faith ;  
 From being dam'd with multitudes deere unbeliefe.  
 I am a perfumer ! I, thinkst thou my bloud,  
 My brothers know not right, Albano, yet ?  
 Away ! tis faites ! If Albanos name  
 Were liable to scence, that I could tast, or touch,  
 Or see, or feele it, it might tice beleeve ;  
 But since tis voice, and ayre, come to the Muscat-boy,  
 Francisco, that's my name ; tis right : I, I,—  
 What do you lack ? what ist you lack ? right ; that's my  
 cry. [*Exeunt.*

¶ Enter SLIP and NOOSE ; TRIP, with the trunchion of a  
 staffe torch, and DOITE with a pantofle ; BIDET,  
 HOLYFERNES following. *The cornets sound.*

*Bid.* Proclaime our titles !

*Do.* *Bosphoros Cormelydon Honorificacuminos Bidet !*

*Hol.* I thinke your majesties a Welchman ; you have a  
 horrible long name.

*Bid.* Death or scilence ! Proceed !

*Do.* *Honorificacuminos Bidet, Emperor of Crackes, Prince  
 of Pages, Marques of Mumchance, and sole Regent over a  
 bale of false dice :* to all his under ministers health, crownes,  
 sack, tobacco, and stockings uncraakt above the shooe.

*Bid.* Our selfe will give them their charge. Now let  
 mee stroake my beard, and I had it, and speake wisely, if  
 I knew how. Most unconsionable, honest little, or little  
 honest, good subjects, informe our person of your severall  
 qualities, and of the prejudice that is foisted upon you,

that our selfe may perveue, prevent, and preoccupie the pustulent dangers incident to all your cases.

*Do.* Here is a petition exhibited of the particuler greivances of each sort of pages.

*Bid.* We will vouchsafe, in this our publike session, to peruse them. Pleaseth your excellent wagship to bee informed that the devisiō of pages is tripartite (tripartite), or three-fold: of pages, some be court-pages, others ordinary gallants pages, and the third apple-squiers, basket-bearers, or pages of the placket: with the last we will proceede first. Stand forth, page of the placket: what is your mistres?

*Slip.* A kinde of puritane.

*Bid.* How live you?

*Slip.* Miserably, complayning to your crack-ship: though we have light mistresses, we are made the children and servants of darknes. What prophane use we are put to, al these gallants more feelingly know then we can lively expresse; it is to be comiserated, and by your royall insight onely to bee prevented, that a male mounkey and the diminutive of a man should bee *synonima*, and no scence. Though wee are the drosse of your subjects, yet being a kinde of page, let us find your celsitude kind and respective of our time-fortunes and birthes abuse: and so, in the name of our whole tribe of emptie basket-bearers, I kisse your little hands.

*Bid.* Your case is dangerous, and almost desperat. Stand forth, ordinary gallants page: what is the nature of your master?

*No.* He eates well and right slovenly; and when the dice favor him, goes in good cloathes, and scowers his pinke collour silk stockings; when he hath any money, he

bears his crownes, when he hath none I carry his purse. He cheates well, sweares better, but swaggers in a wantons chamber admirably; hee loves his boy and the rump of a cram'd capon; and this summer hath a passing thrifty humor to bottle ale; as contemptuous as Lucifer, as arrogant as ignorance can make him, as libidinous as Priapus. Hee keepes mee as his adamant, to draw mettell after to his lodging: I curle his perriwig, painte his cheekes, perfume his breath; I am his froterer or rubber in a hot-house, the prop of his lies, the bearer of his fals dice; and yet for all this, like the Persian louse, that eates byting, and byting eates, so I say sithing, and sithing say my end is to paste up a *si quis*. My masters fortunes are forc'd to cashere me, and so six to one I fall to be a pippin squire. *Hic finis priami!*—this is the end of pick-pockets.

*Bid.* Stand forth, court page: thou lokest pale and wan.

*Trip.* Most ridiculous Emperor.

*Bid.* O, say no more. I know thy miseryes;—what betwixt thy lady, her gentlewoman, and thy masters late gaming, thou maist looke pale. I know thy miseries, and I condole thy calamities. Thou art borne well, bred ill, but diest worst of al: thy bloud most commonly gentle, thy youth ordinarily idle, and thy age to often miserable. When thy first sute is fresh, thy cheekes cleere of court soiles, and thy lord falne out with his lady, so longe may be heele chuck thee under the chin, call thee good pretty ape, and give thee a scrap from his owne trencher; but after, he never beholds thee but when thou squierst him with a torch to a wantons sheetes, or lightes his tobacco-pipe. Never useth thee but as his pander; never regardeth thee but as an idle bur that stickst upon the nap of his



fortune;—and so, naked thou camst into the world, and naked thou must returne: whom serve you?

*Ho.* A foole!

*Bid.* Thou art my happiest subject: the service of a foole is the onely blessedst slavery that ever put on a chaine and a blew cote; they know not what nor for what they give, but so they give tis good, so it be good they give; fortunes are ordain'd for fooles, as fooles are for fortune, to play with all, not to use: hath hee taken an oth of alleagiance—is hee of our brotherhood yet?

*Ho.* Not yet, right *venerable Honorificac cac cac cacuminos Bidet!* but as little an infant as I am I will, and with the grace of wit I will deserve it.

*Bid.* You must performe a valorous, vertuous, and religious exploit first, in desert of your order.

*Ho.* What ist?

*Bid.* Couzen thy master, hee is a foole, and was created for men of wit, such as thy selfe, to make use of.

*Ho.* Such as my selfe? Nay, faith, for wit, I think, for my age, or so — But on, sir.

*Bid.* That thou maist the easier purge him of superfluous bloud, I will discribe thy maisters constitution. He loves and is beloved of himselfe, and one more, his dog. There is a company of unbrac'd, untrussd rutters in the towne, that crinkle in the hammes, swearing their flesh is their onely lyving, and when they have any crownes, cry "God a marcy, Mol!" and shrugging, let the cockholds pay fort; intimating that their maintenance flowes from the wantonnesse of merchants wives, when introth the plain troth is, the plaine and the stand, or the plaine stand and deliver, delivers them all their lyving. These comrades have perswaded thy maister that ther's no way to redeeme his

peach-collour satten sute from pawne but by the love of a cytizens wife; hee beleeves it: they flout him, he feedes them; and now tis our honest and religious meditation that hee feede us, Holyfernes Puppi.

*Ho.* Pippo, and shall please you.

*Bid.* Pippo, tis our will and pleasure thou sute thy selfe like a marchants wife; leave the managing of the sequence unto our prudence.

*Ho.* Or unto our prudence; truly shee is a very witty wench, and hath a stammell petticote with three gards for the nonce; but for your marchants wife, alas! I am to little, speake to small, go to gingerly: by my troth I feare I shall looke to faire.


*Bid.* Our majesty dismounteth, and wee put of our greatnesse; and now, my little knaves, I am plaine *Crack*, as I am *Bosphoros Carmelydon Honorificacuminos Bidet*. I am imperious: honor sparckles in mine eyes; but as I am *Crack*, I wil convay, crosbite, and cheat upon Simplicius. I will feed, satiat, and fill your panches; replenish, stuff, or furnish your purses: wee will laugh when others weepe—sing when others sith—feede when others starve—and be drunke when others are sober. This is my charge at the loose. As you love our brother-hood, avoide true speech, square dice, small liquor, and above all, those to ungentlemanlike protestations of indeede and verely. And so, gentle Appollo, touch thy nimble string; our sceane is donne; yet fore wee cease, wee sing.

[The Song, and Exeunt.]

## ACTUS QUARTUS.

## SCENA PRIMA.

¶ *Enter CELIA, MELETZA, LYZABETTA, and LUCEA.*

*Cel.*  WITH, sister, I long to play with a fether!  
Pree-thee, Lucia, bring the shuttlecock.

*Mel.* Out on him, light-pated phantasticke! He's like one of our gallants at ——

*Lyz.* I wonder who thou speak'st well of.

*Mel.* Why, of my selfe; for by my troth, I know none el's wil.

*Cel.* Sweet sister Meletza, lets sit in judgment a little, faith, on my servant, Mounsieur Laverdure.

*Mel.* Troth well, for a servant, but for a husband (sigh) I.

*Lyz.* Why, why?

*Mel.* Why, he is not a plaine foole, nor faire, nor fat, nor rich, rich foole. But he is a knight; his honour will give the passado in the presence to-morrow night; I hope he wil deserve. Al I can say is as, as the common fiddlers will say in their God send you well to do.

*Lyz.* How think'st thou of the amorous Iacomo?

*Mel.* Iacomo? why, on my bare troth ——

*Cel.* Why bare troth?

*Mel.* Because my troth is like his chinne, tath no haire on't. Gods me! his face lookes like the head of a taber; but trust me he hath a good wit.

*Lyz.* Who told you so?

*Mel.* One that knowes; one that can tell.

*Cel.* Whose that?

*Mel.* Him selfe.

*Lyz.* Well, wench; thou hadst a servant, one Fabius; what hast thou done with him?

*Mel.* I donne with him? Out of him, puppy! By this fether, his beard is deryctly brick collour, and perfectly fashion'd like the husk of a cheesnutt; hee kisses with the driest lip. Figh on him!

*Cel.* O, but your servant Quadratus, the absolute courtier!

*Mel.* Fie, fie! Speake no more of him: he lives by begging.

He is a fine courtier, flatters admirable, kisses  
Faire madam, smells surpassing sweete; weares  
And holds up the arras, supportes the tapistry,  
When I passe into the presence, very gracefully; and  
I assure you ——

*Luc.* Madam, here is your shuttle-cock.

*Mel.* Sister, is not your waighting-wench rich?

*Cel.* Why, sister, why?

*Mel.* Because she can flatter. Pree-thee call her not.  
She has twenty-four houres to maddam yet. Come, you,  
You prate: yfaith, Ile tosse you from post to piller!

*Cel.* You post and I piller.

*Mel.* No, no, you are the onely post; you must sup-

port, prove a wench, and beare ; or elce all the building of your delight will fall ——

*Cel.* Downe.

*Lyz.* What, must I stand out ?

*Mel.* I, by my faith, til you be married.

*Lyz.* Why do you tосse then ?

*Mel.* Why, I am wed, wench.

*Cel.* Pree thee to whome ?

*Mel.* To the true husband, right head of a woman—my wil, which vowes never to marry till I meane to be a foole, a slave, starch cambrick ruffles, and make candells (pur) ; tis downe, serve againe, good wench.

*Luc.* By your pleasing cheeke, you play well.

*Mel.* Nay, good creature, pree thee doe not flatter mee. I thought twas for something you goe casd in your velvit skabberd ; I warrant these laces were nere stich'd on with true stich. I have a plaine waighting wench ; shee speakes plaine, and faith, she goes plaine ; she is vertuous, and because she should go like vertue, by the consent of my bounty, shee shall never have a bove two smockes to her back, for thats the fortune of desert, and the maine in fashion or reward of merit (pur) ; just thus do I use my servants. I strive to catch them in my racket, and no sooner caught, but I tосse them away : if he flie wel, and have good feathers, I play with them till he be downe, and then my maide serves him to me againe : if a slug, and weake-wing'd, if hee bee downe, there let him lie.

*Cel.* Good Mell, I wonder how many servants thou hast.

*Mel.* Troth, so do I ; let me see—Dupatzo.

*Lyz.* Dupatzo, which Dupatzo ?

*Mel.* Dupatzo, the elder brother, the foole ; he that bought the half-penny riband, wearing it in his eare, swear-

ing twas the duches of Millans favor ; hee into whose head a man may travell ten leagues before hee can meete with his eyes. Then ther's my chub, my epicure, Quadratus, that rubbes his guttes, clappes his paunch, and cries Rivo, intertayning my eares perpetually with a most strong discourse of the praise of bottle ale and red herrings. Then ther's Simplicius Faber.

*Lyz.* Why, he is a foole !

*Mel.* True, or els he would nere be my servant. Then ther's the cap-cloakt courtier, Baltazar ; hee weares a double, treble, quadruple ruffe, I, in the sommer time. Faith, I ha servants inow, and I doubt not but by my ordinary pride and extraordinary cunning to get more. Mounsier Laverdure, with a troupe of gallants, is entring.

*Lyz.* He capers the lascivious bloud about.

Within heart pantes, nor leapes the eye nor lippes :  
Prepare your selves to kisse, for you must be kissd.

*Mel.* By my troth, tis a pretty thing to be towards marriage, a pretty loving. Looke, where he comes.  
Ha ! ha !

*Lav.* Good day, sweete love.

*Mel.* Wish her good night, man.

*Lav.* Good morrow, sister.

*Mel.* A cursie to you caper : to-morrow morne Ile cal you brother.

*Lav.* But much much falls betwixt the cup and lip.

*Mel.* Be not to confident, the knot may slip.

*Qua.* Bounty, blessednes, and the spirit of wine attend my mistres.

*Mel.* Thankes, good chub.

*Sim.* God, yee, god morrow, heartely mistres ; and how do you since last I saw you ?

*Qua.* Gods mee, you must not inquire how shee does ; thats privy counsell. Fie ! ther 's manners indeed !

*Sim.* Pray you, pardon my incivility. I was som-what bould with you, but beleeve me Ile never be so sawey to aske you how you do againe as long as I live. La !

*Mel.* Square chub, what sullene black is that ?

*Qua.* A tassell that hangs at my purse-strings. Hee dlogs mee, and I give him scraps, and pay for his ordinary, feede him ; hee liquors himselfe in the juice of my bounty ; and when hee hath suckt up strength of spirit he squeaseth it in my owne face ; when I have refind and sharp'd his wits with good food, hee cuts my fingers, and breakes jests upon me. I beare them, and beate him ; but by this light the dull-eyed thinks he dos wel, dos very well ; and but that hee and I are of two faithes—I fill my belly, and feeds his braine—I could find in my heart to hug him—to hug him.

*Mel.* Pree-thee, perswade him to assume spirit, and salute us.

*Qua.* Lampatho, Lampatho, art out of countenance ? For witts sake, salute these beauties. How doost like them ?

*Lam.* Uds fut ! I can liken them to nothing but great mens great horse upon great dayes, whose tailes are trust up in silke and silver.

*Qua.* To them, man ; salute them.

*Lam.* Blesse you, faire ladies. God make you all his servants.

*Mel.* God make you all his servants !

*Qua.* Hee is holpen well had need of you ; for bee it spoken without prophanisme, hee hath more in this traine. I feare mee you ha more servants then he : I am sure the divill is an angell of darkenesse.

*Lam.* I, but those are angels of light.

*Qua.* Light angels; pree-thee leave them; with-draw a little, and heare a sonnet; pree-thee heare a sonnet.

*Lam.* Made of Albanos widdow that was, and Moun-sieur Laverdures wife that must be.

*Qua.* Come, leave his lips, and command some liquor; if you have no bottle-ale, command some claret wine and bourrage, for that's my predominate humor; sleeke-billid Bacchus, lets fill thy guttes.

*Lam.* Nay, heare it, and rellish it judiciously.

*Qua.* I do rellish it most juditially. [*Qua. drinkes.*]

*Lam.* Adored excellence! delicious, sweet!

*Qua.* Delicious, sweete! good, very good!

*Lam.* If thou canst taste the purer juice of love.

*Qua.* If thou canst taste the purer juice; good still, good still.

*Qua.* I doe rellish it; it tastes sweete.

*Lam.* Is not the metaphor good? Ist not well followed?

*Qua.* Passing good, very pleasing.

*Lam.* Ist not sweete?

*Qua.* Let me see't; Ile make it sweete;  
Ile soake it in the juice of Helicon.

Bir Lady, passing sweete; good, passing sweete.

*Lam.* You wrong my muse.

*Qua.* The Irish flux upon thy muse, thy whorish muse.  
Heere is no place for her loose brothelery.

We will not deale with her. Goe! away, away!

*Lam.* Ile be reveng'd.

*Qua.* How, pree-thee, in a play? Come, come, be sossiable  
In private severance from societie;  
Here leapes a vaine of bloud inflam'd with love,  
Mounting to pleasure, all adict to mirth;



Thoult read a satyre or a sonnet now,  
Clagging their ayery humor with ——

*Lam.* Lamp-oyle, watch-candles, rug-gownes, and small  
juice,

Thin commons, foure a clock rising,—I renounce you all.  
Now may I ternally abandon meat,  
Rust, fustie, you which most imbrac'd disuse,  
You made me an asse; thus shapt my lot,  
I am a meere scholler, that is a meere sot.

*Qua.* Come, then, Lampe, ile powre fresh oyle into  
thee;

Apply thy spirit, that it may nimble turne  
Unto the habit, fashion of the age.  
Ill make thee man the scholler, inable thy behaviour  
Apt for the intertaine of any presence.  
Ile turne thee gallant: first thou shalt have a mistresse.  
How is thy spirit rais'd to yonder beauty?—  
She with the sanguine cheeke, the dimpled chinne;  
The pretty amorous smile, that clips her lips  
And dallyes bought her cheeke;  
Shee with the speaking eye,  
That castes out beames as ardent as those flakes  
Which sing'd the world by rash-braind Phaeton;  
She with the lip;—O lips!—she, for whose sake  
A man could finde in his heart to in-hell himselfe!  
There's more philosophy,—more theoremes,—  
More demonstrations,—all invincible,—  
More cleare divinity drawne on her cheeke,  
Then in all volumes tedious paraphrase  
Of musty eld. O, who would staggering doubt  
The soules eternity,—seeing it hath  
Of heavenly beauty but to case it up!

Who would distrust a supream existence,  
 Able to confound, when it can create  
 Such heaven on earth—able to intrance,  
 Amaze! O, 'tis Providence, not chance!

*Lam.* Now, by the front of Jove, me thinks her eye  
 Shootes more spirit in me. *O beautie feminine!*  
 How powerfull art thou! What deepe magick lyes  
 Within the circle of thy speaking eyes!

*Qua.* Why, now could I eate thee; thou doost please  
 mine appetite. I can disist thee. God made thee a good  
 foole, and happy and ignorant, and amarous, and riche and  
 fraile, and a satyrist, and an essayest, and sleepy, and  
 proud, and indeed a foole, and then thou shalt bee sure of  
 all these. Doe but scorne her, shee is thine owne; accost  
 her carelesly, and her eye promiseth shee will be bound to  
 the good abbearing.

*Cel.* Now, sister Meletza, doost marke their craft; some  
 straggling thoughts transport thy attentivenesse from his  
 discourse. Wast Iacomos or our brothers plot?

*Lav.* Both, both, sweete lady; my page heard all: we  
 mette the roague, so, like Albano, I beat the roague.

*Sim.* I, but when you were gone, the roague beat me.

*Lav.* Now, take my counsell: listen.

*Mel.* A pretty youth; a pretty well-shapt youth: a  
 good leg, a very good eye, a sweete ingenious face, and I  
 warrant a good witte; nay, which is more, if hee bee  
 poore, I assure my soule hee is chaste and honest; good  
 faith, I fancy I fancie him: I, and I may chance;—well,  
 Ile thinke the rest.

*Qua.* I say, bee carelesse still: court her without com-  
 plement; take spirit.

*Lav.* Wert not a pleasing jeast for me to cloath

Another rascall like Albano ; say  
 And rumor him return'd, without all deceit ;  
 Would not beget errors most ridiculous ?

*Qua.* *Meletza, bella, belletza ! Madonna, bella, bella, genteletza !* pree-thee kisse this initiated gallant.

*Mel.* How would it please you, I should respect yee.

*Lam.* As any thing, What You Will as nothing.

*Mel.* As nothing ! How will you valem my love ?

*Lam.* Why, just as you respect me—as nothing ; for out of nothing, nothing is bred : so nothing shall not beget any-thing, any-thing bring nothing, nothing bring any-thing, any-thing and nothing shall be What You Will ; my speach mounting to the valieu of my selfe, which is ——

*Mel.* What, sweete ——

*Lam.* Your nothing, light as your selfe, scencelesse as your sex, and just as you would ha me—nothing.

*Mel.* Your wit skips a morisco ; but, by the brightest spangle of my tier, I vouchsafe you intire unaffected favor, weare this gentle spirit, be not proud.

Beleeve it, youth, slow speech swift love doth often shrowd.

*Lam.* My soul's intranc'd ; your favor doth transport  
 My scence past scence, by your adored graces,  
 I doat, am rapt !

*Mel.* Nay, if you fall to passion and past scence,  
 My breasts no harbor for your love. Go, packe ! Hence !

*Qua.* Uds fut ! thou gull ! thou inkie scholler ! Ha,  
 thou whoreson fop !

Wilt not thou clappe into our fashion'd gallantry ?

Couldst not be proud and skornfull, loofe and vaine ?

Gods, my hearts object ! what a plague is this ?

My soul's intraunc'd. Fut ! couldst not clip and kisse ?

My soul's intract'd! ten thousand crownes at least  
 Lost, lost. My soul's intract'd! Loves life, O beast!

*Alb.* Celia, open; open, Celia: I would enter: open,  
 Celia! [Celia!

*Fran.* Celia, open; open, Celia: I would enter: open,

*Alb.* What, Celia, let in thy husband, Albano: what  
 Celia! [Celia!

*Fran.* What, Celia, let in thy husband, Albano: what

*Alb.* Uds f, f, f, fut! let Albano enter.

*Fran.* Uds f, f, f, fut! let Albano enter.

*Cel.* Sweete breast, you ha playd the wag, yfaith!

*Qua.* Beleeve it, sweete, not I.

*Mel.* Come, you have attired some fiddler like Albano,  
 to fright the perfumer; ther's the jest.

*Ran.* Good fortunes to our sister.

*Mel.* And a speedy marriage.

*Adr.* Then we must wish her no good fortunes.

*Iaco.* For shame! for shame! Straight cleere your  
 house; sweepe out this dust; fling out this trash; returne  
 to modesty. Your husband! I say, your husband Albano,  
 that was supposd drownd, is return'd,—I, and at the dore!

*Cel.* Ha, ha! My husband! Ha, ha!

*Adr.* Laugh you? Shameles! Laugh you?

*Cel.* Come, come, your plots discoverd. Good faith,  
 kinsmen, I am no skold. To shape a perfumer like my  
 husband! O sweete jest!

*Iaco.* Last hopes all knowne.

*Cel.* For pennance of your fault, will you maintaine a  
 jest now? My love hath tired some fiddler like Albano,  
 like the Perfumer.

*Lav.* Not I: by blessednesse, not I.

*Mel.* Come, tis true. Do but support the jest, and you shall surfet with laughter.

*Iaco.* Faith, we condescend; twill not be crosd, I see. Marriage and hanging go by destiny.

*Alb.* B, b, b, bar out Albano! O adulterous, impudent!

*Fran.* B, b, b, bar out Albano! O thou matchlesse g, g, g, gigglet!

¶ *Enter* ALBANO *and* FRANCISCO.

*Qua.* Let them in! Let them in! Now, now, now! Observe, observe! Look, look, look!

*Iaco.* That sames a fiddler, shapt like thee. Feare naught; bee confident: thou shalt know the jest heere-after: be confident; feare naught; blush not; stand firme.

*Alb.* Now, brothers; now, gallants; now, sisters; now call a perfumer a gutter-maister. Bar mee my house; beate mee,—baffle mee,—skoffe mee,—deride me! Ha, that I were a young man againe! By the mas, I would ha you all by the eares, by the mas law. I am Francisco Soranza! am I not, gigglet, strumpet, cutters, swaggerers, brothell haunters? I am Francisco! O God! O slaves! O dogges, dogges, cures!

*Iaco.* No, sir; pray you, pardon us; we confesse you are not Francisco, nor a perfumer, but even ——

*Alb.* But even Albano.

*Iaco.* But even a fiddler,—a miniken tickler,—a pum, pum!

*Fran.* A scraper, scraper!

Art not asham'd, before Albanos face,  
To clip his spouze? O shamlesse, impudent!

*Iaco.* Well said, perfumer.

*Alb.* A fiddler,—a scraper,—a miniken tickler,—a pum,

a pum,—even now a perfumer,—now a fiddler,—I will be even What You Will. Do, do, do, k, k, k, kisse my wife be, be, be, be, fore ——

*Qua.* Why, would'st have him kisse her behind?

*Alb.* Before my owne f, f, f, face!

*Iaco.* Well done, fiddler!

*Alb.* Ile f, f, fiddle yee!

*Fran.* Dost f, f, floute mee?

*Alb.* Dost m, m, m, mock me?

*Fran.* Ile to the duke. Ile p, p, p, paste up infamies on every post.

*Iaco.* Twas rarely, rarely, done. Away, away!

[*Exit* Francisco.

*Alb.* Ile f, f, follow, though I st, st, st, stut; Ile stumble to the duke: in p, p, plaine language, I pray you use my wife well. Good faith, shee was a kinde soule, and an honest woman once: I was her husband, and was call'd Albano, before I was drown'd; but now, after my resurrection, I am I know not what; indeede, brothers, and indeede, sisters, and in deed, wife, I am What You Will. Do'st thou laugh? dost thou ge, ge, ge, gerne? A p, p, p, perfumer,—a fiddler,—a *Diabalo, matre de Dios*,—Ile f, f, f, tirk you, by the Lord, now, now I will! [*Exit* Albano.

*Qua.* Ha, ha! tis a good roague, a good roague!

*Lav.* A good roague! Ha! I know him not.

*Cel.* No, good sweete love. Come, come, dissemble not.

*Lav.* Nay, if you dread nothing, happy be my lot.

Come, *via sest*; come, faire cheekes; come, lets dance:

The sweetes of love is amorous dalliance.

*Cel.* All friends, all happy friends, my vaines are light.

*Lyz.* Thy praires are now, God send it quickly night!

*Mel.* And then come morning.

*Lyz.* I, thats the hopefull day.

*Mel.* I, there thou hitst it.

*Qua.* Pray God he hit it.

*Lav.* Play.

### THE DAUNCE.

*Iaco.* They say ther's revells and a play at court.

*Lav.* A play to-night?

*Qua.* I, tis this gallants wit.

*Iaco.* Ist good? Ist good?

*Lam.* I feare twill hardly hit.

*Qua.* I like thy feare; wel, twil have better chance;  
Ther's naught more hatefull then ranck ignorance.

*Cel.* Come, gallants, the table spread; will you to  
dinner?

*Qua.* Yes; first a maine at dice, and then weele eate.

*Sim.* Truely the best wittes have the bad'st fortune at  
dice still.

*Qua.* Whole play? whole play?

*Sim.* Not I; in truth I have still exceeding bad fortune  
at dice.

*Cel.* Come, shall we in? Infayth thou art suddaine sad.  
Dost feare the shaddow of my long-dead lord?

*Lav.* Shaddow! Ha! I cannot tel.

Time tryeth all things: well, well, well!


*Qua.* Would I were Time, then. I thought twas for  
some thing that the old fornicator was bald behinde. Go;  
passe on, passe on.

[*Exeunt.*

## ACTUS QUINTUS.

## SCENA PRIMA.

¶ *The Curtaines are drawne by a Page, and CELIA and LAVERDURE, QUADRATUS and LYZABETTA, LAMPATHO and MELETZA, SIMPLICIUS and LUCEA, displayed, sitting at Dinner. The Song is sung, during which a Page whispers with SIMPLICIUS.*

*Qua.*  E E D E, and be fat, my fayre Calipolis.  
Rivo, heer's good juice, fresh burrage,  
boy!

*Lam.* I commend, commend my selfe  
to yee, lady.

*Mel.* In troth, sir, you dwell farre from neighbours  
that are inforc'd to commend your selfe.

*Qua.* Why, Simplicius, whether now, man; for good  
fashions sake, stirre not; sit still, sit still.

*Sim.* I must needs rise; much good do it you.

*Qua.* Doost thou thinke thy rising will do them much  
good? Sit still; sit still; carve me of that, good Mel-  
letza. Fill, Bacchus, fill!

*Sim.* I must needs bee gone; and youle come to my  
chamber to-morrow morning, I send you a hundred  
crownes.



*Qua.* In the name of prosperitie, what tide<sup>s</sup> of happiness so suddainly is flou'd upon thee?

*Sim.* Ile keepe a horse and foure boyes, with grace of fortune now.

*Qua.* Now, then, ifaith, get up and ride.

*Sim.* And I do not? Ile thwack a jerkin till he groane againe with gold lace. Let mee see; what should I desire of God? Mary a cloake, linde with rich taffata; white sattin sute; and my gilt rapier from pawne: nay, shee shall give me a chaine of pearle, that shall pay for all. Good boy; good Sinior. Good boye; good Sinior.

*Qua.* Why, now, thou speaketh in the most imbrac'd fashion that our time hugges; no sooner a good fortune or a fresh sute falls upon a fellow that would ha benee guld to ha shou'd into your society, but, and he met you, he fronts you with a faint eye, throwes a squint glauce over a wried shoulder, and cryes twixt the teeth, as very parcimonious of breath, Good boy, good Sinior; good boy, good Sinior. Death, I will search the life bloud of your hopes.

*Sim.* And a fresh pearle-colour silke stocking — O, I I I I, Ile goe to the halfe-crowne ordinary every meale; Ile have my ivory boxe of tobacco; Ile converse with none but counts and courtiers. Now, good boy, good Sinior, a paire of massie silver spurs, to a hatch short sword, and then your imbroderd hanger; and, good Sinior —

*Qua.* Shut the windowes, darken the roome, fetch whips; the fellow is madde: hee raves, hee raves,—talkes idly,—lunatique: who procures thy —

*Sim.* One that has eate fat capon, suckt the boild chicken, and let out his wit with the foole of bounty, one

Fabius. Ile scorne him ; hee goes upon Fridaies in black satten.

*Qua.* Fabius ! By this light, a cogging chetor : he lives on love of marchants wives ; he stands on the base of maines ; hee furnisheth your ordinary, for which he feeds scot-free ; keepes faire gold in his purse, to put on upon maines, by which he lives, and keepes a faire boy at his heeles : he is dam'd Fabius.

*Sim.* He is a fine man, law, and has a good wit ; for when he list he can go in black sattin, I, and in a cloake lin'd with unshorne velvet.

*Qua.* By the salvation of humanity, he's more pestilent then the plague of lice that fell upon Egipt ; thou hast bin knave if thou credit it ; thou art an asse if thou follow it ; and shalt be a perpetual ideot if thou persue it : renounce the world, the flesh, the divell, and thy trust in mens wives, for they wil double with thee : and so I betake my selfe to the sucking of the juice capon, my ingle bottle-ale, and his gentleman usher, that squiers him red herring. A foole I found thee, and a foole I leave thee ; beare record, Heaven, tis against the providence of my speach. Good boy, good Sinior. [Exit.

¶ *Enter* SLIP, NOWS, DOITE, and BYDET.

*Sim.* Ha, ha, ha ! Good boy, good Sinior. What a foole 'tis ! Ha, ha, what an asse 'tis ! Save you, young gentlemen, is shee comming ? Will she meete me ? Shal's incounter ? Ha ?

*Bid.* You were not lapt in your mothers smock : you ha not a good cheeke, an inticing eye, a smooth skinne, a well-shapt leg, a faire hand : you cannot bring a wench into a fooles parradize for you.

*Sim.* Not I, by this garter. I am a foole, a very ninny, I I  
How call you her? How call you her?

*Bid.* Call her? You rise on your right side to-day,  
marry. Call her? her name is Mistresse Perpetuana: shee  
is not very faire, nor goes extraordinary gay.

*Sim.* She has a good skinne?

*Bid.* A good skin? She is wealthy; her husbands a  
foole: sheele make you; she weares the breeches: sheele  
make you ——

*Sim.* Ile keepe two men, and they shall be taylors; they  
shall make sutes continually, and those shall be cloath of  
silver.

*Bid.* You may go in beaten pretious stones every day.  
Marry, I must acquaint you with some observances, which  
you must persue most religiously. She has a foole; a  
naturall foole waights on her, that is indeed her pander; to  
him, at the first, you must be bounteous; what-so-ere  
hee craves,—bee it your hatte, cloake, rapier, purse, or  
such trifle,—giv 't, giv 't; the night will pay all; and to  
draw all suspect from persuing her love for base gaine sake.

*Sim.* Giv 't? by this light, Ile giv 't, wert gaine. I  
care not for her chaine of pearle, onely her love: gaine?  
The first thing her bounty shal fetch is my blush-colour  
satten sute from pawn: gaine?

*Bid.* When you heare one winde a cornet, shee is com-  
ming downe Saint Markes streete: prepare your speech,  
suck your lippes, lighten your spirits, fresh your bloud,  
sleeke your cheekes, for now thou shalt be made for ever  
(a perpetuall and eternall gull). [Exit Bydet.

*Sim.* I shall so ravish her with my court-ship; I have  
such variety of discourse, such cobby of phrase to begin,  
as this:—Sweete lady, Ulisses dog, after his maisters ten

yeares travell. I shall so ticle her : or thus,—Pure beauty, there is a stone ——

*Slip.* Two stones, man.

*Sim.* Call'd, 'tis no matter what. I ha the eloquence ; I am not to seeke, I warrant you.

¶ *The cornet is winded. Enter PIPPO, BYDET ; PIPPO attired like a merchants wife, and BYDET like a foole.*

Sweete lady ; Ulisses dog ; there's a stone called ——  
O Lord ! what shall I say ?

*Slip.* Is all your eloquence come to this ?

*Sim.* The glorious radient of your glimmering eies, your glittering beauties blind my witt, and dazled my ——

*Pip.* Ile put on my maske, and please you ; pray you, winke, pray you.

*Bid.* O fine man ! my mistresse loves you best. I dreamt you ga me this sword and dagger. I love your hatte and feather, O !

*Sim.* Doe not crie, man ; do not crie, man : thou shalt ha them. I, and they were ——

*Bid.* O, that purse, with all the white pence in it ! Fine man ! I love you ! Give you the fine red pence soone at night ? He ! I thanke you : where's the foole now ?

*Sim.* He has all my money ; I have to keepe my selfe, and ——

*Slip.* Poght !

*Pip.* Sir, the foole shall lead you to my house ; the foole shall not. At night I expect you : till then, take this seale of my affection.

[*Within.*] *Qua.* What, Simplicius !

*Sim.* I come, Quadratus. Gentlemen, as yet I can but thanke you; but I must bee trusted for my ordinary soone at night; or stay, Ile — The foole has unfurnisht mee; but 'twill come againe, good boy.

[*Within.*] *Qua.* What, ho! Simplicius!

*Sim.* Good boy, good boyes. I come, I come, good boyes, good boyes.

*Bid.* The foole shall waight on thee. Now, do I merrit to bee yclipped, *Bosphoros Carmelydon Honorificacuminos Bydett?* Who, who has any square dice?

*Pip.* Marry, sir, that have I.

*Bid.* Thou shalt loose thy share for it in our purchase.

*Pip.* I pray you now, pray you now.

*Bid.* Sooner the whissell of a marriner  
Shall sleeke the rough curbes of the ocean back.  
Now speake I like my selfe: thou shalt loose thy share.

¶ *Enter* QUADRATUS, LAVERDURE, and CELIA; SIMPLICIUS, MELETZA, LYZABETTA, LUCEA, and LAMPATHO.

*Pip.* Ha! take all, then. Ha!

*Qua.* Without cloake, or hat, or rapier? Figh!

*Sim.* Gods me! Looke yonder. Who gave you these things?

*Bid.* Mistris Perpetuanos foole.

*Sim.* Mistris Perpetuanos foole! Ha, ha! there lies a jest. Sinior, the foole promised me he would not leave me.

*Bid.* I know the foole well. He will sticke to you: dos not use to for-sake any youth that is inamord on an

other mans wife; hee strives to keepe company with a crimson satten sute continually; he loves to be al one with a critique; a good wit, selfe-conceited, a hauke-bearer, a dogge-keeper, and great with the nobility; hee doates upon a meere scholler, an honest flat foole; but, above all, hee is all one with a fellow whose cloake hath a better inside then his out-side, and his body richer lin'd then his braine.

*Sim.* Uds! so I am cosoned.

*Pip.* Pray you, maister, pardon me; I must loose my share.

*Sim.* Give me my purse againe.

*Bid.* You gave it me, and Ile kept.

*Qua.* Well done, my honest crack, thou shalt be my ingle fort.

*Lav.* He shall keepe all, maugre thy beardles chin, thy eyes.

*Sim.* I may go starve till Midsomer quarter.

*Qua.* Foole! Get thee hence.

*Pip.* Ile to schoole again, that I will: I left in *asse in presenti*, and Ile begin in *asse in presenti*; and so good night, faire gentry. [Exit Pippo.]

*Qua.* The triple ideotts coxcombe crownes thee,  
 Bitter epigrames confound thee;  
 Cucold be when ere thou bride thee;  
 Through every comick sceane be drawne,  
 Never come thy cloathes from pawne;  
 Never may thy shame be sheathed,  
 Never kisse a wench sweet breathed.

[Cornets sound.]

¶ *Enter as many Pages with torches as you can; RANDOLFO and ADRIAN; IACOMO bare; the Duke with attendantes.*

*Ran.* Seace! the duke approacheth: tis almost night,  
For the dukes up: now begins his day.  
Come, grace his entrance. Lightes! lightes! Now ginnes  
our play.

*Du.* Still these same bauling pipes: sound softer straines;  
Slumber our scence: tut! these are vulger straines.  
Cannot your trembling wiers throw a chaine  
Of powerfull rapture bout our mazed scence?  
Why is our chaire thus cushion'd tapistry?  
Why is our bed tired with wanton sportes?  
Why are we cloath'd in glistring attiers?  
If common bloudes can heare, can feele,  
Can sit as soft, lie as lascivious,  
Stut all as rich as the greatest potentate;—  
Soule! and you cannot feast my thristing eares  
With aught but what the lip of common berth can tast,—  
Take all away; your labors idly wast.  
What sport for night?

*Lam.* A commedy, intituled Temperance.

*Du.* What sot elects that subject for the court?  
What should dame Temperance do here? Away!  
The itch on Temperance, your morrall play!

*Qua.* Duke, prince, royall bloud!—thou that hast the  
best meanes to be damn'd of any lord in Venice;—thou  
great man! let me kisse thy flesh. I am fat, and therefore  
faithfull; I will do that which few of thy subjects do,—  
love thee: but I will never do that which all thy subjects  
do,—flatter thee. Thy humors reall, good; a commedie?

No, and thy scence would banquit in delightes  
 Appropriat to the blood of emperors,  
 Peculier to the state of majesty,  
 That none can rellish but dilated greatnesse,  
 Vouchafe to view the structure of a sceane  
 That stands on tragike sollid passion.  
 O thats fit trafick to commerce with birthes!  
 Straind from the mud of base unable braines,  
 Give them a sceane may force their struggling blood  
 Rise up on tiptoe in attention,  
 And fill their intellect with pure elixed wit;  
 O thats for greatnesse apt, for princes fit!

*Du.* Darst thou then undertake to sute our eares  
 With such rich vestment?

*Qua.* Dare! Yes, my prince, I dare;—nay, more, I  
 will.

And Ile present a subject worth thy soule;—  
 The honor'd end of Cato Utican.

*Du.* Whole personate him?

*Qua.* Marry, that wil I, on suddaine, without change.

*Du.* Thou want'st a beard.

*Qua.* Tush! a beard nere made Cato, though many  
 mens Cato hang onely on their chin.

Suppose this flowre the city Utica,  
 The time the night that prolong'd Catos death;  
 Now being plac'd mounge his philosophers,  
 These first discourse the soules eternity.

*Iaco.* Cato grantes that, I am sure, for he was valiant  
 and honest, which an epicure nere was, and a coward  
 never will be.

*Qua.* Then Cato holdes a distinct notion  
 Of individuall actions after death.



This being argu'd, his resolve maintaines  
 A true magnanimous spirit should give up durt  
 To durt, and with his owne flesh dead his flesh,  
 Fore chance should force it crouch unto his foe;  
 To kill ones selfe, some I, some hold it no.  
 O these are pointes would intice away ones soule  
 To breakes indenture of base prentisage,

¶ *Enter FRANCISCO.*

And run away from 's boddy in swift thoughts,  
 To melt in contemplation's lushious sweetes!  
 Now, my voluptuous duke, Ile feede thy scence  
 Worth his creation: give me audience.

*Fran.* My leidge, my royall leidge, heare, heare my  
 sute.

*Qua.* Now may thy breath nere smell sweete as long as  
 thy loungs can pant, for breaking my speech, thou Mus-  
 covite! thou stinking perfumer!

¶ *Enter ALBANO.*

*Du.* Is not this Albano, our some times courtier?

*Fran.* No, troth, but Francisco, your alwaies perfumer.

*Alb.* Lorenzo Celso, our brave Venice Duke, Albano  
 Belletzo, thy merchant, thy soldier, thy courtier, thy slave,  
 thy any-thing, thy What thou Wilt, kisseth thy noble  
 bloud. Doe mee right, or els I am canonized a cuckold!  
 canonized a cuckold! I am abus'd!—I am abusd!—my  
 wifes abusd!—my cloathes abusd!—my shape,—my  
 house,—my all,—abusd! I am sworne out of my selfe,  
 —beated out of my selfe,—baffled,—geird at,—laught at,  
 —bard my owne house,—debard my owne wife!—whilst  
 others swill my wines,—gurmandize my meat, meat,—

kisse my wife!—O gods! O gods! O gods! O gods!  
O gods!

*Lav.* Who ist? Who ist?

*Cel.* Come, sweete, this is your waggery, yfaith; as if you knew him not.

*Lav.* Yes, I feare I do too wel: would I could slide away invisible.

*Du.* Assured this is hee.

*Iaco.* My worthy leidge, the jest comes only thus. Now to stop and crosse it with mere like deceite: All being knowne, the French knight hath disguised A fiddler, like Albano too, to fright the perfumer:—this is all.

*Du.* Art sure tis true?

*Mel.* Tis confest tis right.

*Alb.* I, tis right, tis true; right; I am a fiddler, a fiddler, a fidler,—uds fut! a fidler. Ile not beleve thee; thou art a woman: and tis knowne, *veritas non querit angulos*, truth seekes not to lurke under varthingalls; *veritas non querit angulos*, a fidler?

*Lav.* Worthy sir, pardon; and permit me first to confesse your selfe,—your deputation dead, hath made my ove live, to offend you.

*Alb.* I, mock on,—skoffe on,—flout on,—do, do do.

*Lav.* Troth, sir, in serious.

*Alb.* I, good, good; come hether, Celia.

Burst breast, rive heart a sunder! Celia,

Why startest thou back? Seest thou this, Celia?

O me! how often, with lascivious touch, thy lip

Hath kisssd this mark? How oft this much-wrong'd  
breast

Hath borne the gentle waight of thy soft cheeke?

*Cel.* O me, my deereſt lord,—my ſweete, ſweete love !

*Alb.* What, a fidler,—a fidler ? Now, thy love, I am ſure thou ſcornſt it ; nay, Celia, I could tell What, on the night before I went to ſea, And tooke my leave, with hymeneall rights, What thou liſped Into my eare, a fidler and perfumer now !

*Adr.* And ——

*Ran.* Deere brother.

*Iaco.* Moſt reſpected Sinior ;  
Beleeve it, by the ſacred end of love,  
What much, much wronge hath forc'd your patience,  
Proceeded from moſt deere affied love,  
Devoted to your houſe.

*Adr.* Beleeve it, brother ?

*Iaco.* Nay, your ſelfe, when you ſhall heare the occur-  
rances, will ſay tis happy, commicall.

*Ran.* Assure thee, brother.

*Alb.* Shall I be brave ? Shall I be my ſelfe now ?  
Love, give me thy love ; brothers, give me your breasts ;  
French knight, reach me thy hand ; perfumer, thy fiſt.  
Duke, I invite thee ; love, I forgive thee ; Frenchman, I  
hug thee. Ile know all,—Ile pardon all,—and Ile laugh  
at all !

*Qua.* And Ile curſe you all !

O yee ha interrupt a ſceane !

*Du.* Quadratus, we will heare theſe pointes diſcuſsd,  
With apter and more calme affected houres.

*Qua.* Well, good, good.

*Alb.* Waſt even ſo ? Yfaith, why then, caprichious  
mirth,

Skip, light moriscoes, in our frolick bloud,  
 Flaggd veines, sweete, plump with fresh-infused joyes!  
 Laughter, pucker our cheekes, make shoulders shog  
 With chucking lightnesse! Love once more thy lippes!  
 For ever claspe our hands, our hearts, our creasts.  
 Thus front, thus eyes, thus cheek,—thus all shall meete!  
 Shall clip, shall hug, shall kisse, my deere, deere sweete!  
 Duke, wilt thou see me revell? Come, love, daunce.  
 Court gallants, court;—suck amorous dalliance!

*Lam.* Beauty, your heart!

*Mel.* First, sir, accept my hands.

Shee leapes too rash that falls in suddeine bands.

*Lam.* Shall I dispaire? Never will I love more!

*Mel.* No sea so boundles vast but hath a shore.

*Qua.* Why, marry me,

Thou canst have but soft flesh, good bloud, sound bones;  
 And that which fils up all your bracks,—good stones.

*Lyz.* Stones, trees, and beasts, in love still firmer  
 proove

Then man; Ile none; no hold-fastes in your loves.

*Lav.* Since not the mistresse,—come on, faith, the  
 maide.

*Alb.* Ten thousand duckets, too, to bote, are laide.

*Lav.* Why, then, winde cornets, lead on, jolly ladde.

*Alb.* Excuse me, gallants, though my legges lead wrong,  
 'Tis my first footing; winde out, nimble tongue.

*Du.* 'Tis well, 'tis well:—how shall we spend this  
 night?

*Qua.* Gulpe Rhenish wine, my liedge, let our paunch  
 rent;

Suck merry gellyes; preview, but not prevent,  
 No mortall can, the miseries of life.

*Alb.* I home invite you all. Come, sweete, sweete wife.  
My liedge, vouchsafe thy presence. Drinke, till the  
ground looke blew, boy!

*Qua.* Live still in springing hopes!—still, in fresh new  
joyes,

May your loves happy hit in faire-cheekt wives,—

Your flesh still plumpe with sap'd restoratives.

That's all my honest frolick heart can wish.

A fico for the mew and envious pish!

Till night, I wish good food and pleasing day;

But then sound rest. So ends or slight-writ play.

[*Exeunt.*

*Deo op : max : gratias.*





## NOTES TO THE FIRST VOLUME.

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Page 13, line 1. *Mary Ambree*.—The well-known English heroine of the ballads of the sixteenth and seventeenth centuries, who was so celebrated that her name became proverbial for female valour. She is stated, on uncertain authority, to have performed prodigies at the siege of Ghent in 1584,—

And when her false gunner, to spoyle her intent,  
Away all her pellets and powder had sent,  
Straight with her keen weapon she slasht him in three:  
Was not this a brave bonny lasse, Mary Ambree?

Page 14, line 1. *A lowe forehead*.—A high forehead was anciently considered a great beauty, and a low one a proportionate deformity. Thus Caliban, in the *Tempest*, is fearful of being “turned to barnacles, or to apes *with foreheads villainous low*.” Again, in *Antony and Cleopatra*,—“her forehead as low as she would wish it.” Compare an old black-letter ballad, *The Peerelesse Paragon*,—

Her beetle brows all men admire,  
Her forehead wondrous low.

Page 14, line 6. *He lookes like a may-pole*.—The term *May-pole* appears to have been generally one of contempt, applied not only to a tall person, but to any one who was the object of derision. In the first edition of the *Merry Wives of Windsor*, 1602, Falstaff, after having been deceived by the pretended fairies, says,—“Ay, ’tis well; I am your *Maypole*; you have the start of me.” Compare, also, the *Midsummer Night’s Dream*,—“how low am I, thou painted *Maypole*?”

Page 15, line 5. *When beauties close fight’s up*.—*Close fight* is an old sea-term. “A ship’s *close fights* are small ledges of wood laid crosse one another, like the grates of iron in a prison window, betwixt the maine mast and fore mast, and are called gratings or nettings,” *Smith’s Sea Grammar*, 1627.

Page 16, line 19. *Ros*.—This prefix should obviously be *Mel.*, but it is the plan of this edition to follow the old copies.

Page 19, line 8. *Goode pugge*.—a familiar mode of address,

supposed to be equivalent to *monkey*, but not generally used in the derogatory sense which would now be attached to the term. "In a western barge, with good wind, and *lusty pugges*, one may go ten miles in two days," Lilly's *Endymion*. See also the present volume, p. 112.

Page 25, line 9. *Let musique sound*.—Mr. Dilke is no doubt correct in printing these words, which are given as a stage direction in the old copy, as part of the speech.

Page 31, line 26. *O chaune*.—So in eds. 1602, 1633, but no other example of the verb *chaun* has been produced, and Mr. Dilke reads,—*Open thy breast*.

Page 35, line 1. *A casting bottle*.—A casting-bottle was a bottle used for casting or sprinkling perfumes, introduced about the middle of the sixteenth century. "Oh, excellent, heer's your casting-bottle," Tragedy of Hoffman, 1631. The term occurs in the *Unton Inventories*, p. 27. "Pray Jove, the perfumed courtiers keep their casting-bottles, pick-tooths, and shuttlecocks from you," Jonson's *Cynthia's Revels*.

Page 36, line 25. *Accorted*.—So in the copy here used. If the word is right, it is probably used in the sense of *courted*, but Mr. Dilke prints *accosted*, a more obvious reading, which may have been derived from another copy of the same edition.

Page 39, line 13. *I, but her life*.—Another speech should commence here, the arrangement in the text being that of the old copies. "It is evidently," observes Mr. Dilke, "the reply of Rossaline on being complimented on her likeness to the princess: this error having been committed, it almost necessarily led to another, and the succeeding speech is, in the original, given to Balurdo, although it has internal evidence of belonging to Flavia." In ed. 1633 it is given to Balurdo, but in one copy at least of ed. 1602 it is rightly attributed to Flavia.

Page 45, line 8. *Cole and Norwod*.—These were probably names of actors, inserted from the prompt-book by the printer of the old edition.

Page 51, line 8. *Then ile discourse*.—The old copies read *and* for *then*, and Mr. Dilke restores the sense by transferring the conjunction to the commencement of the line. Perhaps the present correction more probably restores the author's own diction.

Page 53, line 31. *Ay me, my Lord*.—These words should properly be spoken by Lucio, and the next speech by Antonio. See Mr. Dilke's edition, p. 173.

Page 56, line 17. *The greene woode.*—Perhaps, by a poetical license, the last word was made a dissyllable. Mr. Dilke reads, *wood tree.*

Page 61, line 2. *Another wallowe in a greate sloppe.*—Slop-hose, afterwards called *slops*, were the large loose breeches so fashionable during the second half of the sixteenth century. John Heywood, in his *Epigrammes*, ed. 1577, relates a curious story of “a number of rattes mistaken for develles in a man’s sloppes,” in which it is stated that a “big-breecht man” stowed a large cheese in his sloppes, and when he put them on again, enclosed within them some rats who had taken up their quarters near the cheese. Wright, in his *Passions of the Minde*, 1601, speaks of slops as “almost capable of a bushel of wheate, and if they bee of sackcloth, they would serve to carry mawlt to the mill.” This was in allusion to Tarlton’s slops, which are also curiously noted in an epigram in the *Letting of Humors Blood in the Head Vaine*, 1611.

Page 61, line 31. *Speak pure foole.*—This is idiomatic, and is in sense equivalent to,—“I will speak like a pure fool.” Thus, in *Othello*, act ii,—“Drunk? and *speak parrot?*”—that is, talk foolishly or idly like a parrot.

Page 62, line 30. *An alehouse by a red lattice.*—One of the distinguishing characteristics of the alehouse was a small lattice window, generally placed in the wall over the door, painted red. “Be mild in a taverne! ’tis treason to the red lattice, enemy to the sign-post,” *Miseries of Inforced Marriage*.

Page 67, line 19. *The checkroll of my servaunts.*—The check-roll was a roll or book containing the names of the servants, kept of course only in large establishments. The following entry occurs in the additions to the Ordinances made at Eltham in the reign of Henry VIII,—

Item, the said Clerkes-comptrollers shall make for every quarter in the yeare, a roule of parchment that shall be called the *check-roll*, which shall containe the names of all them which shall be of the ordinarie, and within the check of the household; and dayly to present in the same roule the allowance of the wages of all them which shall be attendant, and the defaultation and check of wages of all them which shall be absent.

Page 79, line 27. *And must be nail’d up for a slip.*—In allusion to a piece of counterfeit money, made of brass or copper, washed over with silver or gold, which was usually termed a slip. “She which thee deceaves with copper guilt, is but a slip,” *Skialetheia*, 1598.

Page 81, line 11. *Belkt up.*—That is, belched up. “*Eructo*,



to bealke or breake wynde out of the stomake," Elyotes Dictionarie, 1559. So, in the Towneley Mysteries, p. 314,—“To belke thai begyn, and spew that is irke.”

Page 112, line 13. *Cockeall*.—This term seems here used in a peculiar sense, for the best or most excellent of husbands.

Page 112, line 19. *Aristotles Problemes*.—An allusion to a very common and popular chap-book, which has been reprinted in various forms up to the present time. The first edition appeared in 1595, under the title of, “The Problems of Aristotle, with other Philosophers and Physitions, wherein are contained divers questions, with their answers, touching the Estate of Mans Bodie,” 16mo.

Page 112, line 22. *Doe dreame not*.—Query,—Goe, dreame not?

Page 113, line 3. *Respective*.—That is, respectful.

Page 120, line 17. *In his siddowe ribs*.—The word *siddow* is of very unusual occurrence in early English, but it is preserved in the provincial dialect of the West of England. In Gloucestershire, peas which become pulpy soft by boiling, are then said to be *siddow*.

Page 127, line 30. *When it goes high-lone*.—That is, quite alone. “When I could not stand a’ high lone without I held by a thing,” Blurt Master Constable. See Middleton’s Works, ed. Dyce, i. 262.

Page 137, line 28. *Skip like lavoltaes*.—“He (Bodin) saith that these night-walking or rather night-dansing witches brought out of Italie into France that danse which is called *la volta*,” Scot’s Discoverie of Witchcraft, 1584, p. 42. This dance is frequently spoken of as comprising high bounds,—“a lofty jumping, or a leaping round,” Davies’s Orchestra.

Page 138, line 15. *Sport alone*.—That is, excellent sport. The phrase is used by Robin Goodfellow, in the Midsummer Night’s Dream,—“that must needs be sport alone.” So again, in Englishmen for my Money, 1616,—“Oh that youth so sweet so soone should turne to age; were I as you, why this were sport alone for me to doe;” and in Withals’ Dictionarie, ed. 1608, p. 439,—“This is sport alone for the catt; he meaneth, the beast, the foole is delighted with it.”

Page 139, line 9. *Suckets*.—A species of sweetmeats. “Con-serves of old fruits forren and home-bred, *suckets*, codinaes, marmilats, marchpaine, sugerbread,” Harrison’s Description of England, p. 167.

Page 140, line 14. *Cates*.—That is, provisions.

Page 219, line 12. *He will take pepper in the nose instantly*.—A curious but common phrase, applied to any one who is hasty and choleric. So, in Elderton's Lenton Stufe, 1570,—

For every man takes pepper i' the nose  
For the waggyng of a strawe, God knowse,  
With every waverynge wynd that blowese.

Page 219, line 15. *Keele it, or all the fatt's in the fire*.—We have already had an allusion to keeling the pot in Antonio and Mellida, p. 56,—“boy, keele your mouth, it runnes over.” To keel, is an old English verb of Anglo-Saxon derivation (*a-célan*), in the sense of, to cool. To “keel the pot” was a provincial phrase signifying, to stir its contents in a gentle manner, in order to cool them, and prevent them from boiling over. “Amongst all which, I thinke it reason that that parson should have tyth porridge, which, out of the heat of a good stomacke, taught his parishioners' wives in a quarterly sermon, *fower wayes to keele a' pot*, when it began to seeth over; a right worthy domesticall chaplin for Heliogabalus, yet, if you marke, it is a profitable dish of doctrine, for unlesse it be followed, all the fat is in the fire,” Nixon's Strange Foot-Post with a Packet full of Strange Petitions, 1613. “To kele, to cool, as *kele the pot*,” given as used in Westmoreland by Kennett in his Glossary, MS. Lansd. 1033; and the phrase, I believe, continued in use till a comparatively recent period. There were, as before hinted in the passage from Nixon's tract, more than one method of keeling the pot. One plan was to expose a ladle-full to the air, and when a little cooled, to restore it to the pot. Another method was to take out a small quantity, and fill the place up with cold water, the portion thus taken out being termed the *keeling when*,—

Gie me beer, and gie me grots,—and lumps of beef to swum abeen;  
And ilka time that I stir the pot,—He's hae frae me the keeling when.

Dr. Goldsmith says the expression, as used in his time in Ireland, means, to scum the pot; but if he had entered into further particulars, his definition would probably have been identical with one of the explanations above given. “Keal the potage, cool it,” MS. Glossary of Westmoreland Words written about the year 1690. In the North of England there is a children's game in vogue, mentioned by Brockett, called *Keeling the pot*, in which a girl comes in exclaiming, “Mother, mother, the pot's boiling over!” The answer is, “Then get the ladle and keel it;” and the amusement is derived from the various difficulties that are encountered in the endeavour to obtain a ladle.

To kele, as an archaism, in the simple sense of, to cool, is of exceedingly common occurrence. A few references may suffice: *Akelde*, in one MS. *acoled*, Rob. Glouc. Chron. p. 442; *kele*, MS. Sloane 1313, xv century; *Forme of Cury*, p. 23; Chaucer's *Courte of Love*, 1076; "thy bytter heyt there is no man may kele," MS. Poem of the Body and the Soul; Ritson's *Ancient Popular Poetry*, 1791, p. 79; Gower's *Confessio Amantis*, v, ff. 121, 131; *Enterlude of Youth*, repr. p. 33; Palsgrave, in v. Ray, in his *Collection of English Words*, ed. 1691, p. 39, has *keale* as a Lincolnshire word for a cold. "*A keale-vat*, a vessell wherein beere, ale, &c. is set a cooling when it is brewed," *Nomenclator*, 1585. Keelers, which were tubs used for cooling beer, are often mentioned in old inventories.

Page 221, line 10. *Up-pont*.—That is, upon 't.

Page 224, line 13. *Paized*.—That is, peized, weighed. "With just balance *pais'd*, distributed with due proportion," Fletcher's *Purple Island*.

Page 226, line 20. *Are in childe*.—It is worthy of remark that Gerard, in his *Herbal*, 1597, speaks of a prolific species of rose as *the childing rose*.

Page 231, line 32. *My pretty peate*.—*Peat*, a term of endearment for a delicate person. "I overtook the wench, a pretty peat," Donne's *Poems*, p. 90.

Page 232, line 21. *A giglet*.—That is, a dishonest wench.

Page 244, line 21. *I um*.—A printer's error for *I am*.

Page 248, line 31. *A very smale sweete voice*.—A small voice is a very weak, low voice. So, in Chaucer's *Floure and the Leafe*, 180,—

And than the company answered all,  
With voices sweet entuned, and so small.

Bulwer, in his *Artificial Changeling*, 1654, says,—"It is now held the accomplished gallantry of our youth, to frizle their haire like women, to *speake with an effeminate smalnesse of voice*, and in tendernesse of body to match them, and to bedeck themselves with most indecent trimming."

Page 262, line 9. *French braule*.—The earliest notice of the dance called the brawl yet met with, occurs in Sir T. Elyot's *Boke named the Governour*.—"By the second motion, whiche is two in nombre, may be signified celeritie and slownesse; whyche two, albeit they seme to discorde in their effectes and natural properties, therefore they may be wel resembled to the braule in

daunsyng." The term is derived from the French. "A brawle, a kinde of dance, dict. de G. *Bransle*, idem, et hoc a *Bransler*, id est, motare, vacillare, to shogge or reele up and downe," Minsheu. Cotgrave translates *bransle*, "a brawle or daunce, wherein many men and women, holding by the hands, sometimes in a ring, and otherwhiles at length, move altogether." Marston, in another play, has particularly described one species of this dance: see vol. ii. p. 258. So, in *Good Fellowes*, a ballad printed in 1569,—

Good fellowes must go learne to daunce,  
The brydeal is full near-a;  
*There is a brall come out of Fraunce,*  
The fyrst ye harde this yeare-a.

Page 266, line 23. *Marques of Mumchance*.—An allusion to the game of mumchance. "*Chance*, a chance, hap, adventure, hazard; also, the game at dice called mumchance, or such another," Cotgrave.

Page 267, line 9. *Apple-squiers*.—This word appears to have been used in several senses. An apple-squire was a kept gallant, and also a person who waited on a woman of bad character. In the *Belman of London*, 1608, we are told the apple-squire was the person "to fetch in the wine." The term was often applied to a pimp. Miegé translates it, *un grossier ecuyer de dame*. See Middleton's Works, iii. 232; Cotgrave, in v. *Cueillier*; Florio, in v. *Guataro*; Beaumont and Fletcher, ii. 332; Hall's Satires, i. 2; Dodsley's Old Plays, xi. 284.

His little lackey, a proper yong *apple-squire*, called Pandarus, whiche carrieth the keye of his chamber with hym.—*Bullien's Dialogue*, 1573, p. 8.

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